

The **ETUDE**
MUSIC MAGAZINE

FEB 15



December 1923

"GLORY TO GOD IN THE HIGHEST"



God Touched The Rose
With Violin Obligato

Low Voice: IONA LE BRUN
High Voice: MARY HELEN BROWN
Medium Voice

Moderato espressivo

Piano

God touch'd the rose and made it sweet

With per-fum'd pet - als rare;

Used by permission
045-6

Copyright MCMXXII by Huntzinger & Dilworth, Inc.
International Copyright



God Touched The Rose

BY
MARY HELEN BROWN
IS
BECOMING
**America's Foremost
Ballad**

Should Be In Every Home

ORDER THROUGH YOUR LOCAL MUSIC DEALER

If He Cannot Supply You
SEND DIRECT TO THE PUBLISHER
(Forty Cents (40c) Postpaid)

R. L. HUNTZINGER, Inc.

56 West 45th Street

New York



D. Appleton and Company Present the Universally Popular Modern Piano Collection Modern Piano Pieces the Whole World Plays

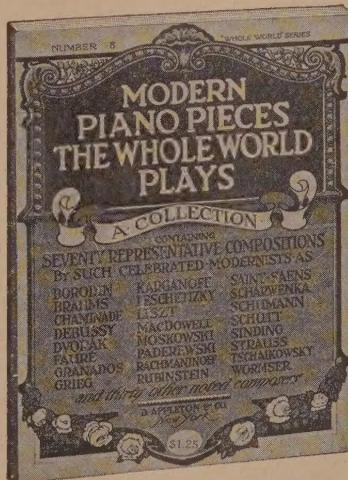
256 Pages
70 Compositions
Original Editions
Price, \$1.25

NOT SOLD IN
CANADA

LIST OF CONTENTS

A L'EglisePierne
Alla MazurkaNemerowsky
An Album Leaf.....Wagner
Angelus (Scenes Pittoresques)
.....Massenet
At SunsetMacDowell
Au Bord du DanubeWormser
Auf Stille Waldespfad R. Strauss
Au MatinGodard
Barcarolle Op. 33Jensen
Barcarolle Op. 62, No. 4
.....P. Scharwenka
Beim KränzewindenSeiss
BerceuseDelbruck
Berceuse Op. 16, No. 1.Von Fielitz
Berceuse Op. 26, No. 7...Schytte
CanzonettaCui
Chanson TristeTschaikowsky
CharacteristiqueSinding
Consolation Op. 19, No. 6
.....Leschetizky
Consolation, No. 2Liszt
Cradle SongIlyinsky
CrescendoLasson
Elegie Op. 1, No. 3Youferoff
En bercantSchutt
ErotikonGrieg
Gavotte ModerneTours
Gipsy Dance Op. 20Sarasate
Gondola, LaHenselt
HabaneraChabrier
Humoreske Op. 10, No. 2
.....Tschaikowsky
In the WoodPoldini

KlavierstückJadassohn
LiebestraumLiszt
LullabyKjerulf



MadrigalLack
Mazurka Op. 21, No. 1 Saint-Saens
Melodie Op. 18, No. 1.Moszkowski
Melodie Op. 16, No. 2.Paderewski
Menuett Op. 33Jensen

Moment Musical...P. Scharwenka
Murmuring BrookPoldini
Nachtstück Op. 23, No. 4 Schumann
NocturneBorodin
PapillonGrieg
Petite MazurkaSapellnikoff
Petite Valse Op. 10, No. 2

.....Karganoff
Pres de l'EauBlumenfeld
Reverie Op. 34, No. 5Schutt
RomanceRachmaninoff
Romance Op. 2, No. 2Raff
Romance Op. 44, No. 1..Rubinstein
Romance Op. 5Tschaikowsky
Romance Sans ParolesFaure
Scotch PoemMacDowell
SerenadeBorodin
SerenadeOlsen
Silhouette Op. 8, No. 2Dvorak
Silhouette Op. 8, No. 4Dvorak
Song Without Words..Saint-Saens
SouvenirDrdla
Souvenir Op. 10, No. 1..Karganoff
Spanish Dance Op. 12, No. 1

.....Moszkowski
Spring SongMerkel
Sylvains, LesChaminade
Toreador et Andalouse.Rubinstein
TraumereiR. Strauss
Valse GracieuseDvorak
Valse Lente Op. 12, No. 2..Schutt
VillanescaGronados
Waltzes Op. 39 (Selected).Brahms
Warum? Op. 12, No. 3..Schumann

Complete
"Whole World"
Series Catalogue
on Request

NOT MAILED TO
CANADA

For Sale at all Modern Music Shops throughout the U. S.

D. APPLETON AND COMPANY

35 WEST 32nd STREET
NEW YORK CITY

SUBSCRIPTION PRICE, \$2.00 per year in the United States and Possessions, Argentina, Bolivia, Brazil, Columbia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain including Balearic Islands, Canary Islands and Possessions in North Africa (Ceuta, Melilla and Tangier) Peru and Uruguay. In Canada, \$2.25 per year. All other countries, \$2.72 per year.

Single copy, Price 25 cents.

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering a Twelve Months' subscription beyond expiration of the paid-up period. Those of our subscribers not wishing to avail themselves of this convenience of remitting later will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLI. No. 12

DECEMBER, 1923

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright, 1923, by Theodore Presser Co., for U. S. A. and Great Britain Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

A ring formerly belonging to Richard Wagner has been presented by his widow to Anton van Rooy, celebrated interpreter of Wagnerian rôles, who was for ten years at the Metropolitan Opera of New York. The ring is reported to have been made of gold washed from the sands of the Rhine, engraved with a quotation from the "Nibelungen Ring," and presented to Wagner by a group of admirers.

Nathan L. Glover, for many years previous to 1921 director of music in the schools of Akron, Ohio, passed away on September 15. He was the founder of the Ohio Music Teachers' Association, and was associated with Theodore Presser and N. Coe Stewart in founding the National Music Teachers' Association.

Philadelphia Spent \$99,179 for Public Concerts during the past year, thus taking first place among American cities for its municipal activities. New York, with an expenditure of \$95,000, and San Francisco, at a cost of \$40,000, took second and third place, respectively. Among the Philadelphia appropriations for the musical development of her public are: Lemon Hill Symphony Orchestra, \$40,000; Municipal Band, \$17,000; Philadelphia Band, \$17,000; Fairmount Park Band, \$14,000; Philadelphia Music League, \$10,000.

A Municipal Open-Air Theater for New York is made possible by an anonymous gift of \$150,000. A semi-amphitheater, suitable for opera, concerts and pageants, to be located on the Speedway at 167th Street, is under consideration.

One of the Last Official Acts of the late President Harding was to sign an executive decree giving the United States Naval Band permission to leave the District of Columbia for a six weeks' vacation concert tour of leading cities. Though it has had a continuous existence of one hundred and twenty-two years, and has been a feature of the public life of the city, it has been outside of Washington but six or seven times, the first being in 1911.

The Carl Busch Recognition Association, of Kansas City, Missouri, will give in November a fine concert of the works of this distinguished composer, thus celebrating the completion of his thirty-five years of service to the musical development of that city. A new Cantata for adult voices, and one for juveniles will be rendered by choruses especially organized for the event. The musical community will thus show their love and upbuilding of musical culture in their midst. appreciation of the man who has given so much of his talents and of himself for the musical culture in their midst. Mr. Busch is a native of Denmark, but came to America and settled in Kansas City in 1887.

Nino Rota Rinaldi, eleven years of age, recently directed an orchestra in Milan during the performance of an Oratorio which he had written. He has been spoken of as "a Second Mozart."

The Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, will during the coming season donate ten free concerts in Orchestra Hall for the benefit of the children of the public schools. Tickets will be issued to those pupils making the highest marks in their school music work.

Neue Musikzeitung (New Music Times) of Stuttgart has temporarily suspended publication because of the economic crisis. This is one of the standard musical journals of Germany, and it is to be hoped that a continuation of its publication may soon be possible.

Edwin H. Lemare has resigned as municipal organist of Portland, Maine, after two years of service. Previous to his accepting the Portland post Mr. Lemare had been for several years in a similar position at San Francisco. His brilliant work in his various positions and concert tours has placed him in the front rank of living organists.

Theodore Guinsburg, cantor-emeritus of the Central and Free Synagogue of New York City, where he was cantor for the forty-two years previous to 1920, died October 2. A native of Russia, and son of a cantor, he was seventy-five years of age.

Nicola A. Montani, conductor of the Palestrina Choir of Philadelphia, editor of the Catholic Choirmaster, and a widely known authority on ecclesiastical music, has been appointed organist and choirmaster of the Church of St. Paul the Apostle, of New York. Mr. Montani's work in bringing before the public the classic masterpieces of the polyphonic school has been no small feature in the development of the musical life of Philadelphia, and it is good to know that his activities in this line are to be carried on in New York.

William Churchill Hammond played his seven hundred and forty-fifth recital at the Second Congregational Church, Holyoke, Massachusetts, on Sunday evening, September 2d. This took place in connection with the semi-centennial celebrations of the city and also marked the completion of forty years of service of Mr. Hammond as organist of this parish.

Stravinsky's "Noëes" was the novelty of the Russian season at the Théâtre de la Gaîté of Paris. It is described as "weird and strange—a series of choreographic scenes with vocal adjuncts, scored for four pianos and a considerable variety of percussion instruments."

The Centenary of the Birth of Smetana is to be celebrated by the Wagnerian Opera Company with a performance of his "Bartered Bride" at the New York Manhattan Opera House, in January, 1924.

Camille Benoist, a pupil of César Franck, and long Conservator of Music in the Louvre, Paris, is dead at the age of seventy-one.

"Moyle" ("Sruth na maoille"), the libretto by Rev. Erasmus O'Kelly and the music by G. Molyneux Palmer, was produced in Irish at the Galety Theatre, Dublin, on July 25th. Various old Irish airs are introduced in the score.

H. C. Colles, music critic of the London Times, began on the eighth of October a three months' association with the music department of the New York Times. Mr. Colles has been appointed also as editor-in-chief of the proposed revised third edition of Grove's Dictionary of Music.

"Polly," Gay's delightful opera, and companion piece to "The Beggar's Opera," celebrated its 300th performance at the Savoy Theatre, London, on September 13th and closed its present run on October 6th.

Miss Frances McCollin, of Philadelphia, has won the one hundred dollars W. W. Kimball Prize offered by the Chicago Madrigal Club in its twenty-first annual competition. Miss McCollin was awarded the same prize in 1918.

Bell-Ringing is to be included among the musical studies of Birmingham University. The subject will be included in the Acoustics course. A special collection of bells is being made for purposes of demonstration and practice. It is suggested that the University may also undertake the publication of bell music, students of campanology having hitherto been without resources in this respect.

For the First Time in the History of the Church and Stage, it is believed, a musical comedy actor is holding the position of lay vicar of Westminster Abbey. Mr. Dennis Noble, by courtesy of the Dean and Chapter of the Abbey, is now appearing in "Head Over Heels" at the Adelphi Theatre.

The Organola (Self-Player Organ) has been introduced into the churches of Spain, though not without protests from the musical fraternity.

Edvard Grieg's former home, "Troilhaugen," in which the great composer wrote many of his best works, has been transferred to the authorities and will be used partly as a music school and partly as a Grieg Museum.

\$1,000 in Prizes is offered by the United Male Choruses of Chicago for compositions in the Folk Song style. Particulars from Adolph Gill, 169 N. La Salle St., Chicago, Illinois.

The "Blue Danube" Waltz of Johann Strauss was first played at the Dianaspale, Vienna, on February 13, 1867. In the same season it was given at the Paris Exposition, under the baton of the composer; and in that autumn it was heard in London at the Covent Garden Promenade Concerts. At Vienna and Paris it was given in its original form, for orchestra and chorus, but in London, after some three weeks' rehearsal, Strauss decided to dispense with the chorus, so that it was performed by orchestra only.

Gabriele d'Annunzio, internationally famous as a Italian poet and politician, is writing an opera, "Frate Sole," which will come as a surprise to those who know of his musical tendencies only through his writings about the art. His brother, Antonio d'Annunzio, a composer and conductor, lives in America.

Elizabeth Kuiper, highly reputed in Holland as a composer, and long an intimate friend of Humperdinck and Max Bruch, is organizing a Woman's Symphony Orchestra in New York.

A \$1,000 Prize is offered by the North Shore Festival Association to American composers for the best orchestral composition submitted before January 1, 1924. Particulars from Carl D. Kinsey, 624 Michigan Boulevard, Chicago.

CONTENTS FOR DECEMBER, 1923

	PAGE
World of Music.....	809
Editorial.....	813
Basic Principles of Piano Playing.....	
Josef Lhevinne.....	815
Composers' Moods.....	816
E. H. Pierce.....	816
Rural Music Teacher.....	817
W. L. Clark.....	817
The Metropolitan Critic.....	817
H. T. Fink.....	817
Bones of the Hand.....	818
E. F. Marks.....	818
Manna-Zucca (Biographical).....	818
Legato Touch.....	818
O. C. Moore.....	818
Favorite Instruments of Composers.....	818
W. F. Gates.....	818
Should Piano Playing Reform?.....	
de Pachmann.....	819
Composers' Birth Months.....	820
Will Cowan.....	820
Do It Again.....	820
S. M. C.....	820
To Avoid Fumbling.....	821
L. Fairchild.....	821
Chats With Students.....	822
S. Silber.....	822
Unheard Practice.....	822
W. V. Kozlenko.....	822
Accompanying.....	822
C. V. Wood.....	822
Play as You Think.....	822
E. M. Powers.....	822
George Frederick Handel.....	823
N. Flower.....	823
Metronome Solves Problem.....	
R. L. F. Barnett.....	824
Paderewski's Minuet in G.....	825
J. R. Frampton.....	825
Studying History of Music.....	826
E. J. Benson.....	826
Studying in Metropolis.....	827
J. L. Erb.....	827
Teachers' Round Table.....	829
C. G. Hamilton.....	829
Musical Scrap Book.....	830
A. S. Garbett.....	830
Singers' Etude.....	830
I. W. Voorhees.....	830

	PAGE
Organists' Etude.....	864
Choirmaster's Guide.....	866
Violinists' Etude.....	868
E. Braine.....	868
Questions and Answers.....	871
A. de Guichard.....	871
JUNIOR ETUDE.....	878
E. A. Gest.....	878

MUSIC

The Princess.....	831
Mana-Zucca.....	831
Tambourin.....	832
Gretzy-Schuetz.....	832
The Ecce.....	834
E. Marz.....	834
In the Boat.....	835
H. Norris.....	835
Jubilee March (Four Hands).....	836
F. von Blon.....	836
Spick and Span (Four Hands).....	838
R. Rolfe.....	838
Tarantella.....	840
P. du Val.....	840
Chrysanthemum.....	841
A. Corbett.....	841
The Jolly Sailor Boy.....	842
C. Moter.....	842
Night Entrancing.....	847
M. L. Preston.....	847
Sweet Idleness.....	848
H. Engelmann.....	848
Country Dance.....	849
G. Eggeling.....	849
Contra Dance, No. 1.....	850
L. van Beethoven.....	850
Raindrop Gavotte.....	851
H. Cramm.....	851
Moon Dawn (Violin and Piano).....	852
R. Friml.....	852
Nocturne in A (Organ).....	853
R. R. Percy.....	853
March Triumphant.....	854
W. A. Williams.....	854
June and December (Vocal).....	
A. F. Andrews.....	855
Spirit Divine (Vocal).....	
Mrs. H. H. A. Beach.....	856
Night After Christmas.....	858
F. Peycke.....	858

The prize of Two Hundred Dollars, offered in the October issue of THE ETUDE for a setting of Longfellow's "Masque of Pandora," had been withdrawn by the Matinee Musical Club of Philadelphia, and the notice was due to an error in THE ETUDE editorial department.

The Music Teachers' National Association will hold its forty-fifth annual meeting in Pittsburgh, December 26 to 28, 1923, with the Hotel Schenley as headquarters. The first session will be on December 26th, at 3 P. M. It will be followed by an informal dinner in the hotel at 6.30, and the evening will be devoted to a social meeting under the auspices of Pittsburgh musical organizations.

On Thursday morning Dean Harold L. Butler, of Syracuse University, will be chairman of the voice conference, with Dudley Buck speaking on "Vocal Theories and Principles." Mr. John J. Hattstaedt, President of the American Conservatory of Chicago, will have charge of the piano conference. The annual business meeting will be held at 11.30, and will be followed by an informal luncheon. The afternoon will be devoted to the recently organized Committee on College and University Music, with Dean Henry Bellmann, of Chicora College, Columbia, S. C., as chairman. A special concert program is under consideration for Thursday evening.

Friday morning begins with papers representative of research material, and continues with reports from certain standing committees of the Association. These are: American Music, Chairman Francis L. York, of Detroit Conservatory of Music; Organ and Choral Music, Chairman H. D. LeBaron, Ohio Wesleyan University; Community Music, Chairman P. W. Dykema, of University of Wisconsin; History of Music and Libraries, Chairman William Benbow, of Musical Institute of Buffalo; Public School Music, Chairman Edward B. Birge, of University of Indiana; Standardization, Chairman H. L. Butler, of Syracuse University; Affiliation, Chairman J. Lawrence Erb, of The American Institute of Applied Music; Colleges and Universities, Chairman H. H. Bellmann, of Chicora College; National Conservatory, Chairman J. Lawrence Erb.

After another "community luncheon" and the completion of business unfinished from the previous day, the Public School Music Committee, headed by Mr. Edward Bailey Birge, of University of Indiana, will report a synopsis of "State Requirements in the U. S. Governing the Preparation of the Grade Teacher and Supervisor." This will be followed by a one-hour demonstration of original compositions, aural harmony and analysis by pupils from Pittsburgh High School classes, specially planned for music teachers who are not generally familiar with this work as done in schools.

The final session will be held at 8.15 on Friday evening, when the speakers will include Mr. Carl Engel, of the music division of the Library of Congress (on "External Aids to Musical Inspiration"); Dr. Otto Kinkeldey, of Cornell University, and P. W. Dykema, of the University of Wisconsin (on "Some Impressions of an Itinerant Consultant").

The teachers of the Pittsburgh district are active in making preparations for the welcome and entertainment of the visitors.

Membership in the Association is open to all interested persons, whether professional musicians or not. Members' fees should be sent at once to the Treasurer, Waldo S. Pratt, 86 Gillett Street Hartford, Conn.

Bulletin of Presser Home for Retired Music Teachers

The Home for Retired Music Teachers has received a number of applications for admission during the past month. Application at the old admission rate of \$200 will be considered for only a short time longer, after which the rate for admission will be raised to \$400.

During the visit of the San Carlo Opera Company the residents of the home were guests of Mr. Fortune Gallo, the impresario, at the performances of "Hänsel and Gretel" and "The Tales of Hoffman." The operas were enjoyed hugely.

Mrs. Helen Paris, a well-known piano teacher of Philadelphia, passed away at the Home on November 2nd. Mrs. Paris had resided at the Home for nine years.



Shop Early
Conveniently
By Mail

Thirty - Fifth Annual Holiday Offer

Special Low Prices on Albums of Music, Musical Literature Works and Other Suitable Gift Suggestions for Music Lovers

These Low Holiday Cash Prices Offer Substantial Savings to Christmas Buyers. Transportation Charges Are Prepaid by Us. Cash, Stamps, Money Order or Check Covering Amount of Order Must Be Sent with Order. THIS OFFER POSITIVELY EXPIRES JANUARY 1, 1924. Send All Orders to

THEO. PRESSER CO.

EVERYTHING IN MUSIC PUBLICATIONS
1710-1712-1714 CHESTNUT STREET

PHILADELPHIA, PA.



Shop Early
Conveniently
By Mail



HENRY T. FINCK

Musical Progress

By Henry T. Finck

Regular Price, \$2.00

Holiday Cash Price, \$1.45

Here is a new addition to our Annual Christmas Offer. More favorable comment has been given this book in the press than any musical literature work for years. It is an interesting and inspiring book for every music lover, teacher and student to read. It is written in a truly fascinating style and a wealth of musical topics are presented in a liberal and enlightened spirit. One is loath to put it down unfinished. Cloth bound.

Piano Playing with Piano Questions Answered

By Josef Hofmann

Regular Price, \$2.00

Holiday Cash Price, \$1.45 Postpaid

This volume is used as a guide book by many sitting in music editorial chairs. In it are given the answers of one of the greatest of present-day pianists to 250 questions upon vital points in piano playing. Teachers and students will be helped considerably by the information in this work. In addition to the questions answered there are almost 100 pages of valuable piano information. It is truly a great virtuoso's guide to modern pianoforte playing. Cloth bound.

Standard History of Music

By James Francis Cooke

Regular Price, \$1.50

Holiday Cash Price, \$1.10

There is a great value in being well informed upon the subject in which you are interested, and musical history is an important subject for the teacher, student and lover of music. James Francis Cooke has created a text book that has been permanently adopted by thousands of teachers, schools and colleges, because it presents the subject in such a fascinating, well-arranged manner and it is also an enjoyable book for profitable reading by music lovers. Well illustrated with over 150 cuts. This makes a very acceptable gift to music lovers of all ages. Cloth bound.

History of Music

By W. J. Baltzell

Regular Price, \$2.00

Holiday Cash Price, \$1.45 Postpaid

A very excellent treatise on musical history. Contributions from leading writers on various musical subjects help to make this an extremely good work on musical history, giving an accurate and faithful record of the facts essential to a good understanding of the growth of ancient, classical and modern music. Illustrated. Cloth bound.

Mistakes and Disputed Points in Music

By L. C. Elson

Regular Price, \$1.50

Holiday Cash Price, \$1.10 Postpaid

A work for which there will always be a demand. Mr. Elson gives the reader the benefit of his lifetime study of many essential points in music from acoustics and notation to piano technique and orchestration, points upon which many need positive information. Cloth bound.

Music Masters, Old and New

By James Francis Cooke

Regular Price, \$1.25

Holiday Cash Price, 85 cents

A volume about the size of a music album and can be filed conveniently with one's music. A superb collection of biographical material covering many modern masters not touched upon in any other works in English.

Musical Dictionary and Pronouncing Guide

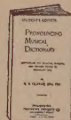
By H. N. Redman

Regular Price, 60c

Holiday Cash Price, 45 cents Postpaid

A very popular dictionary. Comprehensive and authoritative. Convenient in size. Bound in flexible dark red cloth.

TWO VERY POPULAR GIFTS FOR MUSIC STUDENTS



132 Pages
Size 3x5 1-4

Pocket Pronouncing Musical Dictionary

By H. A. CLARK, MUS. DOC.

Regular Price, 30 cents

Holiday Cash Price, 20c Postpaid

The sales record on this dictionary is astounding! It is a great favorite as a Christmas "stocking filler" for music students because it gives clear concise definitions of all musical terms and the pronunciation of terms from languages other than English. The birth and death dates of prominent musicians are also given with the pronunciation of the difficult names.

Pronouncing Dictionary of Musical Terms

By H. A. CLARKE, MUS. DOC.

Regular Price, \$1.25

Holiday Cash Price, 95c Postpaid

Defines all the musical terms in a clear, understandable manner, giving pronunciation guidance where necessary upon not only the musical terms, but also on the names of prominent musicians of the last two centuries, whose birth and death dates also are given. This is a dictionary every teacher and student should possess. Cloth bound.

Great Pianists on Piano Playing

By James Francis Cooke

Regular Price, \$2.25

Holiday Cash Price, \$1.60



Everyone interested in the art of piano playing should read the authoritative advice upon the subject presented in this book. Practically all the world-famous virtuosi have given in lengthy and numerous conferences with the author of this book advice and fruits of their years of painstaking study and work in perfecting their art and technique. Illustrated. Cloth bound.

Great Singers on the Art of Singing

By James Francis Cooke

Regular Price, \$2.25

Holiday Cash Price, \$1.60



Many books present only the thought and advice of one man, but even though that man be the greatest of experts in the vocal art it is hard to conceive of a work that would equal the thoughts and advices of most of the great singers of the last twenty-five years. That is just what this book gives the reader. Full-page portraits and short biographies are given of the great singers. Cloth bound.

Descriptive Analyses of Piano Works

By Edw. Baxter Perry

Regular Price, \$2.00

Holiday Cash Price, \$1.45 Postpaid

Edward Baxter Perry has worked out a remarkably helpful poetic, dramatic and historical analysis or description of some of the greatest and best-known piano compositions. An invaluable work for clubs. Ideal for teachers and students. Cloth bound.

Stories of Standard Teaching Pieces

By Edw. Baxter Perry

Regular Price, \$2.00

Holiday Cash Price, \$1.45 Postpaid

Teachers can add zest and happiness to the pupil's lesson through the use of the information in this captivating book. Immensely popular teaching pieces from the third to seventh grades are covered. Cloth bound.

OTHER EXCELLENT MUSICAL LITERATURE WORKS

Prices Given Are Holiday Cash Prices, Postpaid

History of American Music, Elson.....	\$6.00	Reminiscences of a Musician's Vacation Abroad (Paper), Elson.....	.70
Violin Playing As I Teach It, Auer.....	3.00	Musical Study in Germany, Fay.....	1.30
Vocal Mastery, Brower.....	3.00	Lessons in Musical History, Fillmore.....	1.30
The Lure of Music, Downes.....	1.50	Pianoforte Music, Fillmore.....	1.45
American Composers, Elson.....	3.00	Piano Tuning, Regulating and Repairing, Fisher.....	1.45
Music Club Programs, Elson.....	1.80	Anecdotes of Great Musicians, Gates.....	1.45
Listening Lessons in Music, Fryberger.....	1.60	In Praise of Music, Gates.....	.95
Caruso and the Art of Singing, Fucito.....	3.00	Musical Mosaics, Gates.....	1.45
Essentials in Conducting, Gehrkens.....	1.75	Diction for Singers and Composers, Havn.....	1.30
Musical Appreciation, Hamilton.....	2.25	Old Foggy, His Musical Opinions and Grotesques, Huneker.....	.95
Tone Thinking and Ear Testing, Alchin.....	1.80	Observations of a Musician, The Art Melodious, Lombard.....	1.10
How to Listen to Music, Krehbiel.....	1.75	How to Understand 2 volumes, each.....	1.45
Violin Mastery, Martens.....	3.00	The Masters and Their Music, Mathews.....	1.45
Opera Stories, Mason.....	1.00	Music; Its Ideals and Methods, Mathews.....	1.45
Primer of Organ Registration, Nevins.....	1.35	Music and Culture, Merz.....	1.60
How to Think Music, Seymour.....	1.58	Musical Essays in Art, Culture and Education, Cloth and Boards.....	1.45
Mastery of the Bow, Steeven.....	1.25	Musical Sketches, Polko.....	1.10
Ears, Brains and Fingers, Wells.....	1.25	The Embellishments of Music, Russell.....	.95
Standard Operas, Upton.....	2.75	The Pedals of the Pianoforte, Schmitt.....	.95
String Mastery, Martens.....	3.00	How to Teach, How to Study, Sefton.....	.45
My Long Life in Music, Auer.....	5.00	Chats with Music Students, Tapper.....	1.30
Caruso's Method of Voice Production, Marafoti.....	3.50	The Education of the Music Teacher, Tapper.....	1.30
How Music Developed, Henderson.....	2.00	The Music Life and How to Succeed in It, Tapper.....	1.30
Violinist's Lexicon, Lehmann.....	3.00	Indian Music Lecture, (paper, art bound), Troyer.....	.40
Art of the Singer, Henderson.....	2.00		
Musical Supervisor, Tapper.....	1.35		
Weight and Relaxation Method for the Pianoforte, Eisenberg.....	1.50		
Business Manual for Music Teachers, Bender.....	.95		
Master Lessons in Pianoforte Playing, Bowman.....	.95		
Celebrated Pianists of the Past and Present, Ehrlich.....	1.80		

MUSIC ALBUMS, MUSIC SACHELS, CALENDARS, GAMES, PICTURES AND SPECIAL GIFT SUGGESTIONS FOR CHILDREN ON OTHER PAGES.

Secrets of the Success of Great Musicians

By Eugenio Di Pirani

Regular Price, \$2.00

Holiday Cash Price, \$1.45



EUGENIO DI PIRANI

A series of inspirational life analyses of great musicians. With keen perception, the author has penetrated the philosophy of the life success of these great music masters. Quite a number of whom were personal acquaintances of the author during his own varied and interesting career. Portraits are liberally distributed through the book. It is well for anyone in the music profession to fully inform himself upon the "success secrets" of those who have succeeded.

Music and Morals

By H. R. Haws

Regular Price, \$2.00

Holiday Cash Price, \$1.45 Postpaid

This is a favorite volume in the libraries of many music lovers. Abounding with enjoyable reading, this book covers much of interest to music lovers. There are chapters on Music and Emotions, Art and Morals, The Rise of Music; various schools are discussed. Some of the writing in the biographical section surpasses anything in musical literature, and the histories and developments of the violin, the piano and bells are engagingly presented. Cloth bound.

Choir and Chorus Conducting

By F. W. Wodell

Regular Price, \$2.00

Holiday Cash Price, \$1.45 Postpaid

Many a musician confronted with the task of organizing, training, conducting and managing a choir or chorus has been aided to success through the valuable advice and direction of this book. School and community orchestras are also touched upon. Useful suggestions on accent, enunciation, interpretation, phrasing, breathing, etc., are given. Cloth bound.

Gallery of Musical Celebrities

By A. S. Garbett

Regular Price, 75 cents

Holiday Cash Price, 55 cents postpaid

Portraits and biographies of 72 musical celebrities. Artistically printed and bound.

Gallery of Eminent Musicians

By A. S. Garbett

Regular Price, 75 cents

Holiday Cash Price, 55 cents postpaid

Portraits and biographies of 62 eminent music folk worth knowing. Artistically bound.

Gallery of Distinguished Musicians

By A. S. Garbett

Regular Price, 75 cents

Holiday Cash Price, 55 cents postpaid

This is the third volume in the series of biographies and collections of portraits by A. S. Garbett and any one of these volumes are ideal to have at hand to improve one's musical knowledge in spare moments. Altogether they cover close to 200 famous musicians, and to possess all three books gives one a complete source of reference for biographies of noteworthy musicians.

Life Stories of Great Composers

By R. A. Streetfield

Regular Price, \$2.25

Holiday Cash Price, \$1.60 Postpaid

As a book of biographical reference or for "reading up" on the lives of great composers, this will be found ideal. The lives of thirty-five great masters are fully dealt with. Illustrated with full-page portraits. Cloth bound.

Well-Known Piano Solos and How to Play Them

By Chas. H. Wilkinson

Regular Price, \$2.00

Holiday Cash Price, \$1.45 Postpaid

Descriptions or lessons on 115 famous piano compositions, furnishing just the touch needed to further enjoy one's playing.

The First Violin

By Jessie Fothergill

Regular Price, \$1.00

Holiday Cash Price, 75c Postpaid

A musical tale of much interest, beautifully told and of no little educational value.

Thirty-Fifth Annual Holiday Offer of Musical Gifts

A page of suggestions especially suited for LITTLE CHRISTMAS REMEMBRANCES TO THE YOUNG MUSIC STUDENT. Teachers, parents and friends will find the student's interest in music study will be stimulated by a little musical thought among the Christmas gifts.

These Holiday Cash Prices Good Only Until Jan. 1, 1924—THEO. PRESSER CO. 1710-1712-1714 Chestnut St. Philadelphia, Pa.

Musical Literature Works of Special Interest to Young Students

Child's Own Book of

Great Musicians

By Thomas Tapper
Regular Price 20 Cents Each
Holiday Cash Price, 12 cts. each, postpaid
A Unique Series of Biographies for Children

Bach Liszt
Beethoven Mendelssohn
Chopin Mozart
Grieg Schubert
Handel Schumann
Haydn Verdi
Wagner



These clever biographies are designed to instruct and at the same time amuse the children through a combination of play and study. There is a sheet of pictures to be cut out and pasted in the book and an artistic outside cover, a silk cord and a needle are supplied with directions for binding.

The Petite Library

Regular Price: Cloth, 35 cents each, Complete \$2.50
Holiday Price: Cloth, 20 cents each, Complete \$1.70
Extremely readable little volumes of biographies. There are nine volumes, one each on Handel, Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt, Wagner and Mozart. The size (2 1/2 x 3 1/2) makes the books unusually handy. Complete sets are boxed.

Pictures from Lives of Great Composers
By Thomas Tapper Regular Price \$1.50
Holiday Cash Price \$1.20, postpaid
An ideal book of musical biographies for a child. Cloth bound.

Imaginary Biographical Letters from Great Masters
By Alethea Crawford Cox and Alice Chapin
Regular Price \$1.50
Holiday Cash Price \$1.00, postpaid
A fascinating little book of imaginary letters, addressed to little musical friends. Cloth bound.

First Studies in Music Biography
By Thos. Tapper Regular Price \$1.75
Holiday Cash Price \$1.20, postpaid
For foundation study in musical history this book is the best obtainable. A very appropriate gift for an ambitious young student. Cloth bound.

Music Talks with Children
By Thomas Tapper Regular Price \$1.50
Holiday Cash Price \$1.10, postpaid
A remarkably fine book of interesting music "talks," for teachers or parents to read verbatim to child music students. Cloth bound.

Musical Playlets for Young People
By James Francis Cooke Price, 60 cts.
Holiday Cash Price 45 cts, postpaid
A book of short plays for children based on historical events in the lives of masters.

Musical Games
Allegretto.....Holiday Cash Price \$0.45
A game that teaches the value of notes, rests, names of notes, keys and time values.
Court of Music.....Holiday Cash Price \$0.45
Excellent for musical card parties, sociables, etc. All the regular card games may be played with these cards.
Elementaire.....Holiday Cash Price \$0.45
Teaches rudiments of music.

Great Composers.....Holiday Cash Price \$0.45
Can be played like the well-known literature game "Authors."

Musical Authors.....Holiday Cash Price \$0.45
Musical Casino.....Holiday Cash Price \$0.45
Elementary theory used.

Musical Dominoes.....Holiday Cash Price \$0.75
All the various games of dominoes can be played with these dominoes, using notes and rest values. Full directions. Boxed.

Musical Euchre.....Holiday Cash Price \$0.45
Uses orchestral instruments.

Scherzando.....Holiday Cash Price \$0.45
Entertains while notation is learned.

Triads or Chords.....Holiday Cash Price \$0.25

Games and Puzzles for the Musical
By Daniel Bloomfield Price 60 cts.
Holiday Cash Price 45 cts, postpaid
An interesting collection of games and puzzles for music lovers, music clubs and classes.

1924 CALENDARS FOR MUSIC LOVERS

The illustration here, because of its smallness, gives but a small idea of these new and excellent musical calendars. Music students and music lovers of all ages will find our new 1924 calendars interesting as well as artistic for the wall and practical for calendar reference. The portraits of twelve great masters are given as well as the year of the birth and death of each. There is also an interesting list by months of the birth-



10c Each, \$1.00 a Dozen Postpaid

days of quite a few great composers. All of the months of the year are given on the face of the calendar making it convenient to refer to the past and future months as well as the current month. This calendar is about 13 1/4 x 10 1/2, and is ready for hanging. This artistic, well-printed calendar is a real Christmas bargain for teachers wishing to give pupils a Christmas remembrance of a musical nature.

Piano Albums—Very Easy

New Rhymes and Tunes for Little Players

By H. L. Cramm Regular Price 75 cents
Holiday Cash Price 50 cents, postpaid
One of the most interesting and most popular books of little pieces for beginners. The music is extremely pleasing, yet helpful and instructive.

Children's Rhymes From A to Z

By M. Greenwald Regular Price \$1.00
Holiday Cash Price 60 cents, postpaid
Well-known childhood rhymes delightfully set to music. Twenty-six numbers in all, one for each letter of the alphabet.

Under the Christmas Tree

By Mildred Weston Regular Price 75c
Holiday Cash Price 50 cents, postpaid
Clever little "Christmassy" numbers for young beginners to play and sing.

Very First Pieces

Reg. Price, 75 cents Holiday Cash Price 50 cents
An excellent collection of very easy pieces.

Rhyming Tunes for Little Players

By Hannah Smith Regular Price 75c
Holiday Cash Price 50 cents, postpaid
Another favorite collection for little players. These melodic numbers with charming little verses please.

Pleasant Pastimes for the Young Player
By H. L. Cramm Regular Price 75c
Holiday Cash Price 50 cents, postpaid
A captivating recreation book for beginners.

Tunes and Rhymes

By Geo. L. Spaulding Reg. Price 75c
Holiday Cash Price 50 cents, postpaid
Bright, pleasing genuine first-grade pieces with texts that are clever and often amusing.

The Little Artist

By Frances Terry Regular Price 60c
Holiday Cash Price 40 cents, postpaid
Five characteristic first-grade pieces.

Tone Stories for Boys and Girls

By Daniel Rowe Regular Price 75c
Holiday Cash Price 50 cents, postpaid
An admirable combination of words and music to delight little pianists.

Woody Corner Tales and Tunes

By Helen L. Cramm Regular Price 75c
Holiday Cash Price 50 cents, postpaid
Twelve little stories and twelve little piano solos that have an irresistible appeal to juveniles.

Musical Picture Book

By Octavia Hudson Regular Price 75c
Holiday Cash Price 50 cents, postpaid
Short, tuneful pieces with text *ad lib.*

Ten Five Note Recreations

By Mrs. C. W. Krogmann Reg. Price \$1.00
Holiday Cash Price 60 cents, postpaid
Very easy pieces in various rhythms.

Very First Duet Book

Regular Price 75c Holiday Cash Price, 50 cents
Piano duets for two students in first and second grades.

Piano Albums—Easy

Souvenirs of the Masters

By Geo. L. Spaulding Regular Price 75c
Holiday Cash Price 50 cents, postpaid
Imperishable melodies of great classic and modern masters attractively arranged for pianists in grade two.

Tiny Tunes for Tiny Tots

By A. Scarmolin Regular Price 60c
Holiday Cash Price 40 cents, postpaid
Five charming numbers for young students. They are developed along polyphonic lines.

Merry Rhymes for Childhood Times

By L. A. Bugbee Regular Price 75c
Holiday Cash Price 50 cents, postpaid
Tuneful, first-grade pieces for small hands.

Sunny Day Songs

By H. L. Cramm Regular Price 75c
Holiday Cash Price 50 cents, postpaid
A dozen and one bright, easy piano pieces.

Birthday Jewels

By Geo. L. Spaulding Regular Price 75c
Holiday Cash Price 50 cents, postpaid
A collection of little pieces with verses appropriate to the birthstone of each month.

Melodies of the Past

By M. Greenwald Regular Price 75c
Holiday Cash Price 50 cents, postpaid
Good old tunes with interesting variations. All are easy to play.

Pictures from Storyland

By David Dick Slater Regular Price \$1.00
Holiday Cash Price 60 cents, postpaid
An agreeable set of first and early second-grade pieces.

Pictures from Fairyland

By David Dick Slater Regular Price \$1.00
Holiday Cash Price 60 cents, postpaid
Appealing second-grade pieces in characteristic vein.

Pictures from Holidayland

By David Dick Slater Regular Price \$1.00
Holiday Cash Price 60 cents, postpaid
Second-grade tone pictures that stimulate the child's imagination.

Pictures From Nature

By Mae Aileen Erb Regular Price 60c
Holiday Cash Price 40 cents, postpaid
Characteristic first-grade pieces with bright verses adding charm to the melodies.

Toy Shop Sketches

By James H. Rogers Regular Price 75c
Holiday Cash Price 50 cents, postpaid
Tuneful melodies presented in an attractive form, each page margined with tinted illustrations.

Old Rhymes With New Tunes

By Geo. F. Hamer Regular Price 60c
Holiday Cash Price 40 cents, postpaid
One of the best sets of "Mother Goose" melodies.

Child's Play

By Geo. Tompkins Regular Price 75c
Holiday Cash Price 50 cents, postpaid
Ten miniatures. First and second-grade pieces with accompanying texts.

Musical Jewelry Novelties

The Government Jewelry Tax of five per cent. must be added to all prices in this column.

Brooch

No. 63 10k solid gold Price, \$4.00
No. 63s sterling silver Price, \$1.50



Medals

No. 64 10k solid gold Price \$6.00
No. 64s sterling silver.....Price, \$1.50
Name or date engraved on the bar or back, 25 cents additional.

Pins

No. 62 (10k solid gold).....\$2.00
No. 62f (gold filled)..... .75
No. 62s (sterling silver)..... .50

Pins Nos. 60 and 62 come lettered Choir, Music, or may be had plain. Special club or society initials engraved for 25 cents additional.

No. 60 (10k solid gold).....\$2.00
No. 60f (gold filled)..... .75
No. 60s (sterling silver)..... .50



No. 75. A neat and very substantial bar pin, heavy quadruple gold plate, rose gold, satin finish, design polished. Price, \$1.00.

No. 7—Always "B" Natural
Sterling silver, gold or silver finish..... .35

No. 7 — Sometimes "B" Sharp..... .35

No. 7—Never "B" Flat..... .35

No. 7—Complete Set..... 1.00

No. 17—Same as No. 7—Gold-plated on gilding metal. Complete..... .40

These clever musically-made sentiments Nos. 7 and 17 may be had also as stickpins or cuff buttons.

No. 4 Breast pin (sterling silver).....\$0.70

This breast pin is about 1 1/2 inches wide, and has on it the sentiments "Never 'B' Flat," "Sometimes 'B' Sharp," "Always 'B' Natural"; may be had gold or silver finished.

No. 14 Same as No. 4 (gold or silver plated) .30

No. 54 Lyre, Roman Gold..... .30
No. 74 Lyre, Silver..... .30

This lyre design also comes as a stickpin in both finishes. Price .30

Saxophone Stickpin
No. 45—Heavily gold-plated neat tie pin. Special Price \$0.50

Stickpins in Violin, "Cello and Cornet designs may also be had. Miniature Violins, Mandolins, Drums, Tambourines, Lyres and Harps as pendants and pins at various prices. Catalog on request

Excellent Albums of First and Second Grade Pieces

Standard First Pieces Regular Price 75c
Holiday Cash Price 50 cents, postpaid
Seventy-two first and second-grade pieces in all styles.

Standard Elementary Album Regular Price 75c
Holiday Cash Price 50 cents, postpaid

Eighty-two pleasing, easy piano pieces that delight and encourage young students.

Young Players' Album Regular Price, 75c
Holiday Cash Price 50 cents, postpaid

Seventy melodious pieces in second and third grades.

Easy Engelmann Album Regular Price 75c
Holiday Cash Price 50 cents, postpaid

Twenty-six first and second-grade pieces by H. Engelmann.

Spaulding Easy Album Regular Price 75c
Holiday Cash Price 50 cents
George L. Spaulding's melodious pieces inspire young pupils to renewed efforts. This album contains his favorite easy pieces.

THEO. PRESSER CO., 1710-1712-1714 Chestnut Street Philadelphia, Pa.

Music Publishers and Dealers — Established 1883 — Everything in Music Publications

"A Happy Christmas to All"



What picture contains more joy, happiness and contentment than a family grouped around the piano on the eve of Christmas, singing the melodies and reciting the poems that have for centuries carried a message of love, peace and gratitude?

"The Night Before Christmas"
A Musical Setting of Clement C. Moore's Poem

By *Hanna Van Vollenhoven*

May be rendered as a Spoken Song, Recitation or in part as a Vocal or Piano Solo

PRICE, 75 CENTS

A wonderful work for entertainments, tableaux, or as an extra number between acts of Xmas plays.

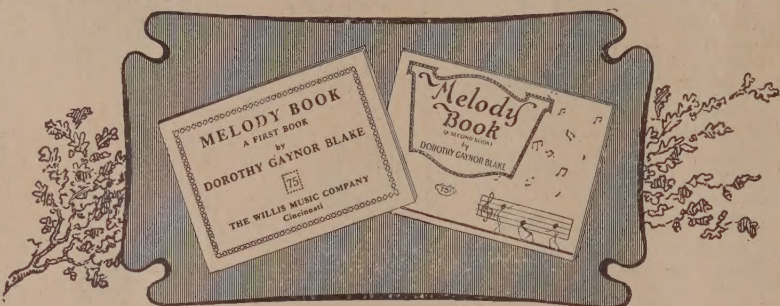
So handsomely Illustrated that it will prove an appreciative gift for any one, young or old.

Every Music Dealer has copies on Sale

Send for FREE booklet "CHRISTMAS SUGGESTIONS IN MUSIC"

THE BOSTON MUSIC COMPANY

26 West Street, Boston, 11, Mass.



THE HARDEST PROBLEM

To find the right kind of Beginners Book is solved by
THE BLAKE MELODY BOOKS

BOOK ONE—75 cents

BOOK TWO—75 cents

Planned to teach the letter names of the staves from Middle C out a tone at a time in both directions, learned the notes and played using both hands.

WRITE FOR COPIES ON APPROVAL AND OUR SPECIAL BOOKLET
The WILLIS MUSIC Co. 137 W. 4th St. Cincinnati, Ohio



ROSA RAISA
Famous Dramatic Soprano
Chicago Opera Co.

"I Just Love 'Just Something' and I Have Put It on My Program."—ROSA RAISA

"JUST SOMETHING"

By **MANA-ZUCCA**

Words by **IRVIN M. CASSEL**

Artist Singers are not Alone in Welcoming this New Song—Teachers Find It Ideal for Students.

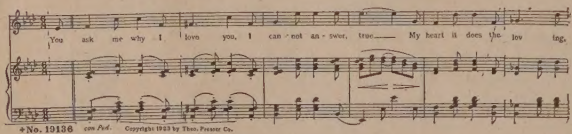
Published in Two Keys

High Voice in A flat

Low Voice in F

(Range E flat to g-optional a flat) (Range C to E flat-optional F)

Price, 60 cents



Published by
THEO. PRESSER CO.
1710-12-14 Chestnut St.
PHILADELPHIA, PA.

BOBOLINKS—Cantata for Children's Voices—By CARL BUSCH

A delightful short cantata for two solo voices and three part chorus.—(If solo voices are not available these parts may be sung by selected groups). This new writing by Carl Busch is a pronounced success despite the short time since it came from press.

P.C. LUTKIN, Dean-N.W. University, writes, "You certainly have the knack of writing simply and effectively, with a fine feeling for children's voices."

THEO. PRESSER CO.
PHILADELPHIA

ARTHUR SHEPHERD, Asst. Conductor of the Cleveland Orchestra says of it, "Bobolinks is really a most charming and attractive work".

ZABEL BROTHERS & CO. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS

Send for
ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us

Fifth St. and Columbia Ave., PHILADELPHIA, PA.



Sacred Songs

for the **CHURCH** and **HOME**

MELODIES—Filled with fine opportunities for all voices
ACCOMPANIMENTS—Resonant with devotional sincerity

THE LIVING GOD

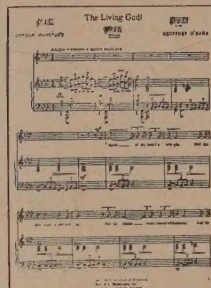
By

GOEFFREY O'HARA

High Medium Low

RETAIL PRICE .50 Net

A Song of Strength and Power



HEAR THOU MY PRAYER

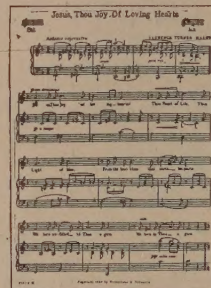
By

BERNARD HAMBLÉN

High Low

RETAIL PRICE .50 Net

A Perfect Song for the Offertory Solo



JESUS, THOU JOY OF LOVING HEARTS

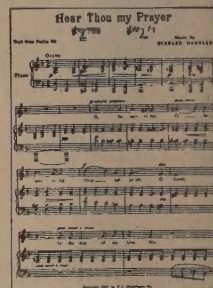
By

FLORENCE TURNER-MALEY

High Low

RETAIL PRICE .40 Net

A Song of Beauty and Simplicity



TRUST YE IN THE LORD

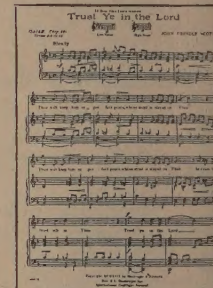
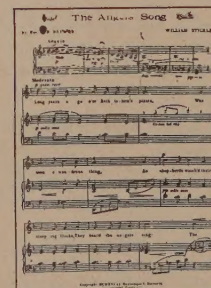
By

JOHN PRINDLE SCOTT

High Medium Low

RETAIL PRICE .50 Net

By the Composer of "The Voice in the Wilderness"



A Fine Sacred Solo For Christmas Service

THE ANGELS' SONG

By

WILLIAM STICKLES

High Low

RETAIL PRICE .50 Net

A Beautiful Song of a Night in Bethlehem

MAKE YOUR SELECTIONS AND ORDER THROUGH
YOUR LOCAL MUSIC DEALER

If He Cannot Supply You

ORDER DIRECT FROM THE PUBLISHER

R. L. HUNTZINGER, Inc.

56 West 45th Street, New York, N. Y.

(The Prices Listed Above Are Postpaid)



THE ETUDE

DECEMBER, 1923

Single Copies 25 Cents

VOL. XLI, No. 12

Xmas 1923

Make this a Musical Christmas

*"At Christmas play and make good cheer
For Christmas comes but once a Year"*

THOMAS TUSSEY (b 1537)
A Chorister at St. Paul's, London

THE nobler love of fellowman which marked the advent of our Master, Jesus Christ, demands the joy and power of music in its loftiest expression.

Music and Christmas have become inseparable. It is the day for the most festive, the most joyous anthems and carols of the Christian church. It is the heralding of a new and glorious era—the greatest epoch in the history of man.

Wonder it is, that most of the great composers have not devoted their finest efforts to this festal day. Bach with his *Christmas Oratorio* and Handel with the *Messiah* stand out before all others. Nothing of Beethoven, Schubert, Haydn, Mozart, Schumann, Brahms, Verdi, Tchaikowsky or Wagner has equaled these master inspirations for the music of Noel.

Christmas music should be joyous, jubilant, triumphant. It should ring with the wondrous spirit of brotherly love which heralded the coming of the master.

"BEHOLD I BRING YOU GOOD TIDINGS OF GREAT
JOY WHICH SHALL BE TO ALL PEOPLE."

"All people"—not to one or two sects; but to all people. Christmas Cheer and Christmas Spirit must go out to "all people" or we lose the very heart of the great festival. Christmas music must be for everybody.

Let us have good cheer and lots and lots of the merriest kind of music. It won't happen unless we all arrange for it. Every moment we spend in preparation for a musical Christmas will bring joy to ourselves and all people around us.

Let Us Make This a Really
Musical Christmas

The Mystery of Beautiful Piano Tone

THREE articles that have appeared lately in THE ETUDE deserve the serious consideration of all of our readers who are concerned in making their piano-playing more beautiful.

They are the articles in the Josef Lhévinne Series, the articles by Kleczynski on "The Study of Chopin" and the interview with Valdimir De Pachmann in this issue. If you will read between the lines in all of these articles you may discover what might be termed the "Chopin Method" of playing the piano. Chopin would probably rise in his grave at the term; but nevertheless he seemed to have fairly definite ideas upon touch and gave his friends and pupils these ideas.

If the records are representative of Chopin's real mind, de Pachmann has instinctively adopted the style of playing which the Polish-French master sought in his own work. Lhévinne, working independently and introspectively, has evolved similar principles and insists that upon these good tone at the keyboard largely depends.

One of the first principles is that the blow of the finger upon the key, whether it be from a stroke or from pressure, must be thoroughly cushioned. That is, the part of the finger that touches the key should be as resilient as possible. If we strike the keys on the very tips of the fingers there is a thin hard cushion in comparison with the large ball a little behind the tips. In other words to produce beautiful, mellifluous piano tone we dare not have the finger tips descend upon the keys with a straight line but they must come down in somewhat oblique position, so that a larger and more springing part of the first joint covers the key surface.

Lhévinne insists that the finger move only at the metacarpal joint, that is, the joint where the finger joins the body of the hand.

Your editor, for over a quarter of a century, has been in close personal communication with practically all of the great pianists of the world. He has observed minutely their playing in public and in private, innumerable times. He has noted that those who have been famous for their lovely tone have, either through carefully thought-out principles, or through instinct, played in the manner we have described.

If this simple principle is correct, it will alter the customary methods of elementary instruction very slightly. But this slight change "makes all the difference in the world." The teacher instead of telling the pupils to play on the finger tips directly behind the finger nails will tell them to play with that broader and softer portion of the first-finger joint. True, this may at first even aggravate that bugbear of all teachers of children, "the collapse of the first joint" but in the long run better results will be obtained. We do not play the piano with claws but with hands.

We feel very strongly, that if these fundamental principles, advocated in the three articles mentioned, are comprehended and broadly applied, much piano playing in America will become vastly more beautiful.

Just one glance at the hands of Mr. Paderewski, shown in the illustration in this issue of THE ETUDE, will serve to confirm everything we have stated in this editorial. Unquestionably the leading performers of the present seek their beautiful singing tone in this manner of hand position.

Offertories

JOHN ROSS FRAMPTON, in "Better Music in Our Churches," just issued by the Methodist Book Concern, intimates that music has a very compelling power in drawing money from the pew holders' pockets during the offertory. He says, "Organists, if you have a mystic, ethereal echo organ, prepare to use it now." Quite right, Mr. Frampton; we have known many of the most pious of all the pew holders who required a musical anaesthetic to permit the painful operation of separating them from the Sunday morning quarter. Instead of giving gladly and modestly they show every evidence of being victims of extortion. Mr. Frampton wisely adds, by way of caution to the organist, "Don't improvise unless you feel that your improvising is acceptable in heaven and in the pews as well."

The Tempo of the Times

THE tempo of the great American symphony of 1873 was somewhere around M.M. ♩ = 42 *Largo molto Comodo*. The tempo to-day is M.M. ♩ = 2000 *Presstissimo Jazzissimo* and as much faster as you choose. Because many of us fail to realize the tempo of the times this little editorial may not come amiss. Fifty years have speeded America up to the point where *Velocity* has become a kind of pagan deity in our country.

Teachers must recognize that the American child born to-day has facilities for the accumulation of knowledge in all of its branches, so that the average youngster of ten or twelve knows far more about certain things than did his Granddaddy when he graduated from College. Note that we specify "certain things." It will always take time to acquire the great mass of classical and scientific learning that marks an educated man—but the moving pictures, the automobile, the talking machine, the radio, the flood of books and papers and magazines distribute information upon a multitude of subjects in a manner utterly unknown fifty years ago. With this has come the adjustment of the child mind to the tempo of the times. The child in a half-hour at the movies is transported around the globe that took his grandfather a year to circumnavigate in his splendid old schooner.

In music the whole situation has been revolutionized by the talking machine, the radio and the player piano. The child in the prairie town actually has more opportunities than did his grandfather in the metropolis of 1873.

Irvin S. Cobb in a recent issue of *Hearst's International* caught this idea in his interminably amusing way. Cobb says: "Our ancestors lived at the rate of eight miles an hour. We live at sixty. Slow molasses was the symbol for them; greased lightning is ours. The telephone marked one period of our development, the saxophone marks the present one.

"We have progressed from a jog to a canter, from a canter to a gallop, from a gallop to a runaway; and even now when we slow up we shimmy."

Teachers must recognize that the child of 1873, who was content to read the pathetically dull Rollo Books, now demands the liveliness and spice of books done by men and women with vigorous minds and keen sensibilities. The same applies to music.

Consider the difference in the musical tempo of the times. The sweet girl graduate of 1873, who crowned her musical career with a performance of Dorn's "Trovatore," now thinks nothing of a Liszt Rhapsody or the Chopin *E flat Polonaise*. The youth who put on his musical armor of the seventies, and sat gloriously astride that valient war-horse, Leybach's *Fifth Nocturne*, now plays esoteric pieces by Debussy, Ravel, Reger and Company, casting sympathetic glances at a benighted audience incapable of comprehending their beauties.

The teacher and the musician who fails to set his personal metronome to the tempo of the times is likely to suffer.

On the whole, we cannot help feeling that we are losing a great deal by our ultra speed. We feel that we may be like the automobile tourists who went so fast that the only time they ever saw the scenery was when they changed a tire. Perhaps some day we shall re-learn the keen joys of pedestrianism—we may take time for contemplation, for introspection. Possibly we may stop long enough to discover that we are rushing past glorious beauties only to tear back to ugly machinery and metropolitan unloveliness. Indeed, we have a strong feeling that the great American composers of the future may, like MacDowell, hie themselves to the solitude of the woods and hills, there to commune with the Almighty and his wondrous works and again transmute musically some message to immortality.

"Sing away sorrow," exclaims Cervantes; and dozens of other poets, philosophers and authors have echoed him. Really, the best remedy for melancholy is song. King Philip V of Spain paid Farinelli 50,000 francs a year to warble away the royal Iberian blues.

One uncouth, ill-mannered, profligate musician, injures not alone himself but the whole profession.

NEW AND IMPORTANT SERIES OF LESSON-ARTICLES—SECTION III

Basic Principles in Pianoforte Playing

Secured Exclusively for The Etude by Interview with the Distinguished Virtuoso Pianist

JOSEF LHÉVINNE

This Series Began in the "Etude" for October. Each Installment May be Read Independently.

The Attention of Etude Readers is Called to the Editorial on "Beautiful Tone," Page 814

Mr. Lhévinne's ideas upon technic, tone and interpretation are not only distinctive in their force and simplicity, but also are expressed with terms which make them readily remembered. For years, many of the great pianists of the world have applauded his remarkable technical ability and his audiences are fascinated by the delicacy of his tone. THE ETUDE feels that it is rendering a real service to the profession and to the art by presenting this exceptional series of articles. The succeeding articles in the series will be filled with practical ideas.

The Secret of a Beautiful Tone

"It will be remembered that in the previous section of this series a promise was made that we would next attempt to determine the "secret" of a beautiful tone. In this connection it must be recollected that considerable attention was given to the matter of individuality. In the first place, every piano student who aspires to acquire a beautiful tone must have a mental concept of what a beautiful tone is. Some people are born with a sense of the beautiful in sound. They do not need to be told. It is like the finely balanced sense of color possessed by some, in contrast to those who are color blind. If you have this sense of tonal beauty you are lucky. If you do not have it, do not despair; because, by hard work and experience in listening to pianists who do possess a beautiful tone, you may develop it. I have known innumerable students with a very disagreeable tone, who have in time developed an attractive one by persistent effort. However, if you are tonally deaf to lovely sound qualities there is very little hope for you.

"On the other hand, there are those who have a natural tonal sense but who do not have the technical qualifications for producing good tone at the piano; and it is to those that my remarks are now directed. The adjustment of the hand and arm to conditions that produce good tone is half of the battle. That is, the student must get clearly in mind what contributes to good tone production on the keyboard. In work with my masters, in personal investigations of technical principles, and through hearing intimately most of the great pianists, from Rubinstein to the present, certain basic facts seem to be associated with those who have good tone in contrast to those who do not.

Cushions of Flesh

"In the previous section we have spoken of the part of the finger that comes in contact with the keys. If that part is well covered with cushions of flesh, the tone is likely to be far better than if it were hard and bony. Therefore, the main principle at the first is to see that the key is touched with as resilient a portion of the finger as possible, if a lovely, ringing, singing tone is desired instead of the hard, metallic one. What part of the finger tip is this? Certainly not the part immediately behind the finger nail. There the tone produced is still bony and unresponsive. Just a little farther back in the first joint of the finger you will notice that the cushion of flesh is apparently more elastic, less resisting, more springy. Strike the key with this portion of the finger, not on the finger tips as some of the older European methods suggested. To accomplish this, I would call your attention to the illustration in Section II, in which it is distinctly stated that the finger moves as a whole and at one joint only—the joint connecting the finger with the body of the hand. If the fingers descend upon the keys in this fashion you will notice that they do not strike on but just a little behind the tips. In other words, the key is touched with as large a surface on the first joint of the finger as is feasible.

It is almost an axiom to say that the smaller the surface of the first joint of the finger touching the key, the harder and blunter the tone; the larger the surface, the more ringing and singing the tone. Naturally if you find a passage requiring a very brilliant, brittle tone you employ a small striking surface, using only the tips of the

fingers. This is just one of the elements of good piano tone; but it should be mastered by all progressive piano students. Indeed, this in itself will improve your tone immensely, even though you may not employ some of the other principles which we shall discuss later. Before dismissing the subject, let the student think for a moment of the luscious quality of tone which often accompanies melodic passages in which the thumb is used a great deal. This is due in no small measure to the large, springy cushion of flesh on the thumb, in contrast with the much smaller cushion employed with the fingers, by the student who has been trained to strike with the very tip of the finger.

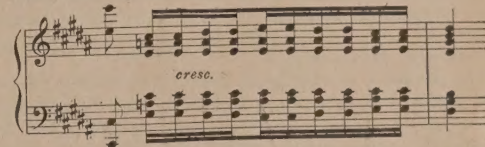
The Part the Wrist Plays in a Good Tone

"Very few students realize the part the wrist plays in the production of a good tone. If they were compelled to ride at a high rate of speed, over a rough road, in an automobile without springs or shock absorbers, they would go through a very terrible experience. They would be jarred and bumped almost to death. Yet that is what many students actually do in their piano playing. If the cushions of flesh on the ends of the fingers are the pneumatic tires in piano playing, the wrist is the

spring or the shock absorber. For this reason it is next to impossible to produce a good singing tone with a stiff wrist. The wrist must always be flexible. The more spring the less bump; and it is bumps that make for bad tone on the piano.

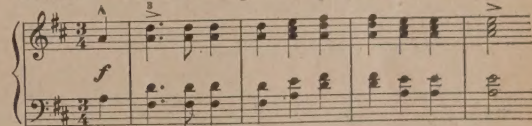
"Of course, if you are playing a passage like the following from the Liszt *Campanella*, where the greatest possible brilliancy is demanded, a stiff wrist and pointed fingers are not only permissible, but absolutely necessary.

Ex. III-1 La Campanella - Liszt



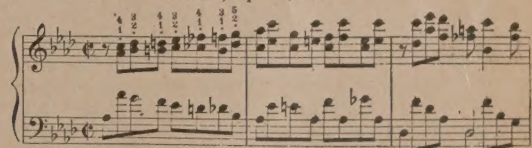
"Or a passage like the following from the Schumann *Papillons*, which should be an imitation of brass instruments, must be played with pointed fingers and stiff wrists.

Ex. III-2 Schumann Papillons, Op. 2, No. 12



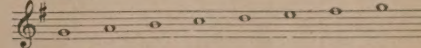
"The same is true of the following lovely passage from Moszkowski *Etude In Double Notes*, Opus 64, only with a lighter touch.

Ex. III-3 Moszkowski, Op. 64, No. 1



"The cultivation of a singing touch should be a part of the daily work of every student who has passed the first few grades of elementary study, if indeed it may not be introduced earlier with students of more mature intelligence. All sorts of exercises will be devised by the skillful teacher. One of the simplest is to take the simple scale like this.

Ex. III-4



"Poise the hand about two inches above the keys. Hold the hand in normal position as you would upon the piano keyboard (not with the fingers drooping down toward the keys). Now let the hand fall a little with the first joint of the second finger, the wrist still held very flexible so that the weight of the descending hand and arm carries the key down to key bottom, quite without any sensation of a blow. It is the blow or the bump, which is ruinous to good tone. The piano is not a type-writer to be thumped upon so that a sharp, clear type impression will be made. Rather imagine that you are actually playing upon the wires, ringing them with soft felt-covered hammers and not with hard metal bars.



HOW ANTON RUBENSTEIN SAT AT THE PIANO
From a Drawing From Life

"As the hand descends for this swinging touch, the finger is curved normally; it is not held straight. As the finger touches the key-surface, it feels as though it were grasping the key not striking or hitting it. There is a vast difference of sensation here. Always feel as though you had hold of the key, not that you are merely delivering a blow to it. Do not think of the ivory surface of the keyboard as you would of a table. That idea is entirely wrong. Those who play the piano as though they were strumming on a table will never get the innate principle of a good tone.

"Again when the hand descends, as large a surface of the finger tip as feasible engages the key; and the wrist is so loose that it normally sinks below the level of the keyboard. Observe your hand sensations very carefully. The tone is produced in the downward swing of the hand. If it were possible to take one of the exaggeratedly slow moving pictures of this touch, there would be no spot, no place, no movement where the movement seemed to stop on the way down. If there were such a place it would produce a bump. The tone seems to ring out beautiful and clear. The key is touched "on the wing," as it were, in the downward passage. All this concerns only the first note of the melody or a phrase, the other notes, if the melody to be played legato must be taken with the fingers quite near the keys raising or dropping the wrist according to the design of the melody.

"The student who values a good tone will have the patience to practice all his scale, in both hands, one finger at a time, until this principle becomes automatic, until it is just as natural as free and easy walking. He will find that his playing becomes more graceful, more pleasurable, more satisfying to his sense of tonal beauty and to his hearers. But he has to listen!

"When he attempts a powerful forte passage later in his musical life, he will discover that he can make the piano ring with the greatest possible volume, without making it sound "bangy". The reason why a number of people say that they do not care for piano playing is that so many so-called performers upon the instrument treat it as though it were an anvil and go on hammering out musical horse shoes.

"In Section I of this series some of the ETUDE readers may have been a little out of patience with the extent of my remarks about rests. If rests are important, the method of stopping the sound of the note is quite as important as the method of sounding it. The most superficial examination of the inside of the keyboard reveals that the sound is stopped by the felt damper coming up against the keys. In brilliant compositions, such, for instance, as the Mendelssohn *Scherzo in E Minor*, in a passage like this the sound must stop quickly and abruptly as in all full staccato passages.



"But in melodic passages it is very offensive to have a 'sound bump' at the end of the tone. Therefore, at the end of the tones in melodic passages the student reverses the process by which he produces the tone. The wrist must be gradually raised and so high until the finger will leave the key, like an aeroplane leaves the ground; and, of course, the key itself ascends gradually and the damper comes up to the wire without the 'bumping off' sound. Many, many students strike the keys right but do not seem to have mastered the very simple, but very vital principle of releasing them so that there is no jerkiness. Details? Aha!—these are the details upon which those who aspire to be masters work their hardest.

"Although we have reached the third section of our discussion of this fascinating subject—which has so much to do in determining how to play the instrument so that it will be really musical in contrast to the street piano we have been able as yet to cover only a few of the main points. In the next section we shall take up the matter of how to acquire great delicacy of touch and its antithesis, great power. This will be illustrated by a rare Russian portrait of Anton Rubinstein in a position at the instrument in which we shall attempt to show how that famous 'lion of the keyboard' produced some of his powerful effects."

Almost every music lover only reaches the point of adequate appreciation of his (Mozart's) work, when his judgment has become mature.

—CHARLES VILLIERS STANFORD.

The Great Composers and Their Predominant Moods

By Edwin Hall Pierce

It has been said of Haydn's portrait that it is remarkable not so much for what it expresses as for what it fails to express. Haydn's life was not lacking in its own sorrows and anxieties; yet his countenance bears no trace of them. The same is true of his music; it is a serene creation of beauty. It probably never occurred to him to try to express any of his own personal moods in his music, except that, as a whole, it is a reflection of his cheerful and brave nature. The Chinese sage, Confucius, has said, "The great man is he who never loses his child heart."

With Mozart, the case is much the same; only that in his operas he makes the music appropriate to the dramatic situation—never, however, to the extent of making it unbeautiful as music, as some of our most modern composers have not scrupled to do.

With Beethoven, on the contrary, we begin to see the employment of music to express emotion of the deepest sort, and in every variety—the pathetic, the grand, the joyful, the satirical, the comic—and that not merely as an individual but through a broad sympathy with the whole human race. Except for his very earliest works, which were naturally modelled more or less on Haydn and Mozart, he has but little use for mere prettiness, but seeks a higher and more expressive sort of beauty.

Weber shows the influence of the Romantic movement in literature, together with an interest in folk-lore and folk-songs.

Mendelssohn may be classed as belonging to the Victorian age, with its pious smugness, its domesticity, its squeamishness and its horror of too strongly expressed feeling. That Mendelssohn, both personally and as a composer, was much beloved and admired by Queen Victoria is a fact not without significance. His *Songs Without Words*, exactly hit the taste of his age; in the present generation most of them seem a little tame and colorless. In his "Elijah," his "St. Paul," and his best symphonies, however, he reaches a much higher level and is truly great.

Schumann, though a contemporary of Mendelssohn, has but little in common with him. Far inferior to Mendelssohn in the technical mastery of his art, he is nevertheless far his superior in originality and in depth of sentiment. For one thing, he originated an entirely novel and more expressive treatment of the piano. Mendelssohn's piano style is that of an improved and modernized Mozart; Schumann's style is all his own, and unlike anything before it, though since his day it has been so widely imitated that we are apt to forget how original it was when new. Schumann was one of the first to use his music as an intimate personal expression of mood. What he writes is never coldly objective—it is the way Schumann, and not "anybody in general," felt about it. One important index to the character of any educated person, is the style of literature he most enjoys. Schumann's favorite author was Jean Paul Richter, and if you will read one or two of that author's stories, you will get an insight into Schumann that will be really very enlightening. I would recommend either *Flower, Fruit and*

Thorn Pieces, or *The Life of Quintus Fixlein*. (*Flegeljahre* was Schumann's own favorite, but unfortunately there does not seem to be any good translation of it in English, and it is very difficult German to read in the original.)

Chopin's music is the reflection of a life spent in highly refined and brilliant society in Paris, modified by an undercurrent of his recollections of childhood in Poland. Like Schumann, Chopin uses his music for the expression of personal moods, but scarcely to the same extent. He was more strongly governed by considerations of formal beauty and symmetry. He, also, added novel and beautiful effects to piano technic.

Wagner's great dream was a union of all the arts—music, drama and the pictorial arts, in a composite whole as in his great music dramas. He many times expressed strong doubts as to whether his music was capable of proper effect when performed as concert music, without words, action or scenery. In other words, he regarded it merely as a sort of glorified incidental music to a play. The public, however, has given it a higher rating of its own accord, and is most appreciative of its dramatic grandeur, even in the concert hall rather than the stage opera.

Grieg was one of the first to present a music having pronounced national characteristics differing strongly from the classical. Starting with the folk-songs and folk-dances of his native country, Norway, he developed the Norwegian school of musical composition which reflects the temperament and traditions of his people. To do this he was obliged to throw overboard many of the rules and customs of harmony which he had faithfully mastered at the renowned Leipsic Conservatory. His former teacher, Reinecke, viewed his progress with much the same feelings as those which wring the heart of a hen with a brood of ducklings, when her downy charge ventures off for a swim on the pond. Since his day many other composers have successfully ventured themselves on the waters of "nationality" in music; for instance, Dvořák, for Bohemia; Percy Grainger, for the British Isles.

Disregarding chronology, we have delayed mention of Bach until the last. Bach belongs to no time nor age, although his use of polyphony was merely the highest development of a style most familiar to his own time and generation. In his laborious and circumscribed professional life, the petty annoyances which he had to undergo, the strangely blind and unappreciative attitude of those with whom he had to deal, one looks in vain for any hint of his source of inspiration. And yet we have the "Passion According to St. Matthew," the "Christmas Oratorio," the great *G minor Fantasia and Fugue*, for organ, the "Mass in B Minor," the wonderful *Cantata* and many other colossal works, which the greatest musicians of to-day can admire but not equal! His mastery of the resources of his art (as they existed at his day) was exhaustive; but that is less than half the story. He was a man who lived conscious of the great eternities—he had something of the spiritual vision of an Elijah!

How the Rural Music Teacher Can Stimulate Interest

By W. L. Clark

1. HAVE the pupils participate in rural school entertainments, whenever it is practicable. Instrumental duets are, as a rule, especially appreciated. Include, also, some solo selections that are entertaining.

2. If there is a rural church that needs someone to play for services, train one of the pupils along that line. Immediately, new pupils will be desirous of lessons.

3. Give an afternoon or evening entertainment that is partially or wholly musical. Let others see what your pupils are accomplishing.

4. A rural teacher who attends a concert in a city can often arrange to have some pupils to go along. This stimulates interest and gives the pupils a broader vision of the musical world.

5. Lend musical magazines to your pupils occasionally. They will learn to enjoy material regarding the great musicians, and will get an impetus to do better work on their own part. They soon will obtain musical literature for themselves.

6. It is worth while occasionally to obtain an outside

musician to aid in a musical entertainment. Pupils enjoy variety.

7. Make the most of local talent. If there are others in the community who are somewhat musical, though they are not your pupils, try to enlist their service when you arrange for a musical gathering.

8. If practicable, give a musical contest, and secure the aid of outside musicians for judges.

9. Stress upon your pupils the advantages of a musical education. Secure literature for them from institutions that give the best musical training. This will give those who have ability an impetus to plan for a musical career on the future.

10. Induce pupils to give their lessons plenty of practice. This can be made interesting by having each one keep a record of the hours practiced each day for a period of weeks. A report can be given at a musical gathering.

(The Long Hour—A book prepared especially for assembly singing in rural districts is an immense help to music workers and teachers working to stir up musical interest.)

I HAVE been asked to tell what the musical critics of a city like New York look for, particularly in musicians who appear at public recitals and concerts. There are a number of things they look for, the eyes being critical as well as the ears.

Time was when the personal appearance of a performer was a matter of secondary importance. Shabby attire, a slouchy gait, unkempt hair and unwashed hands didn't matter much so long as the artist sang or played well.

It is not so to-day. It has been made evident that genius does not necessarily imply eccentricity of attire and conduct. Paderewski and Kreisler, the musical idols of the time, are perfect gentlemen in every way. When, after an absence of some years, Kreisler appeared in London, several of the critics, after praising him as the foremost violinist of the period, commented on the satisfaction it was to behold in him a musician who was also a gentleman.

As for Paderewski, he has all the merits of both musicians and men of the world combined, with none of their faults. Early in his career he was accused—like Liszt and Rubinstein in their day—of posing: wearing long hair, and that sort of thing; but these things were perfectly natural; they were not personal "mannerisms," any more than was Mozart's long nose with the aid of which, by the way—have you heard the story?—he won a bet that he could strike five C's on the clavichord at once.

Beauty on the Stage

Nowadays we also expect woman above all things to show good breeding on the stage. I have before me an article accusing American girls—who are supposed to be paragons of perfection—of a long list of sins of omission and commission. The list is exaggerated; yet many are the debutantes and seasoned professionals who do not realize how much they could do, by grace and charm of deportment, to create in the critics and the rest of the audience a favorable impression before they begin to sing or play.

There is such a thing as hearing with the eyes. The supreme loveliness of Geraldine Farrar, when she made her début in New York as *Juliette*, would have gone a good way to win favor for her, even had she not sung with such beautiful voice and pathetic fervor.

Blanche Marchesi relates an incident which illustrates the stage value of beauty. Her mother, the famous teacher, was called one day by Gounod, who was in despair. He needed a *Juliette* for his opera and could find no singer who would do. "Have you one?" he asked. "Yes," replied Mme. Marchesi, "I have your *Juliette*. I have the most beautiful *Juliette* any *Romeo* ever looked in the face."

Gounod clasped her hand excitedly. "I shall never cease to be grateful if you speak the truth," he exclaimed.

Next day the great teacher brought to his studio a young American student—Emma Eames. Gounod was so enchanted he nearly embraced her, and exclaimed: "If she sings half as well as she looks she is engaged." She sang, and he exclaimed: "You sing twice as well as you look; you are engaged."

"Her success," this writer adds, "was assured before she had opened her mouth; but when she sang her waltz the whole house rose; a scene of enthusiasm was witnessed unparalleled since the day of the great Krauss."

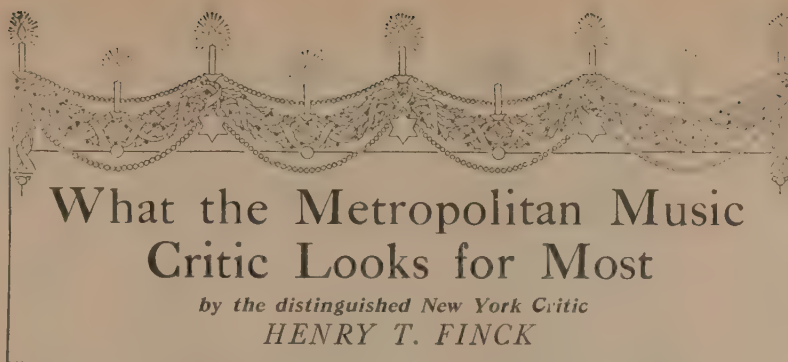
For a pianist, personal beauty is less important; yet the possession of it was a distinct asset in the cases of—for instance—the two South Americans, Teresa Carreno and Guiomar Novaes.

Critics are human; if they are honest, they do not say that a girl plays or sings well because she looks well; but all the same the impressions they get in concert halls are a blend, or composite, of sounds and sights, and the tone of their articles is affected by pleasant sights, as well as sounds. Bear that in mind.

Technical Stunts

But how about girls who lack beauty? Well, they might try something else than giving recitals or singing at the opera, wherein they labor at such a disadvantage. However, grace, which is so important an adjunct to beauty, can be cultivated; and beauty, too, is so largely a matter of health that few girls who lead a normal life and do not become victims of dyspepsia, overeating, insufficient sleep or injudicious overwork need fear that the Metropolitan critics will be biased against them for non-musical reasons.

Turning to the purely musical side of the question, one of the important things the critics expect in a per-



What the Metropolitan Music Critic Looks for Most

by the distinguished New York Critic
HENRY T. FINCK

former, as a matter of course, is rare technical skill. That they take for granted, as did Liszt whenever a new pupil came to him.

At the same time, they attach less importance to it than their predecessors used to do two or three generations ago. I recall the words of Clara Schumann regarding the once famous pianist Dreyshock: "He has much digital skill, but no soul, and his style is atrocious. He created a furor at the Gewandhaus (Leipzig), imposing on the audience by rapidity of execution."

To-day, a pianist who tried to impose on an audience by rapidity of execution would be "roasted" by the critics. They expect dazzling digital skill, yes; but only as a means to an end, not as an end in itself. Liszt, as a youth, used digital skill as an end in itself; but, long before his genius matured, he denounced such an attitude as "virtuosity"; and ever since that time a more or less scornful opprobrium attaches to sheer virtuosity. Why should one laud rapidity of execution when any player-piano can beat a piano player "all 'round the block?"

Sensible critics do not censure a good pianist for an occasional false note or chord. The fiendish difficulty of many pieces makes it almost impossible for players to be impeccable without making mere machines of themselves.

In an article printed in *THE ETUDE* some years ago, Rachmaninoff noted that Rubinstein indulged in his notorious wrong notes particularly when he was at his best; that is, when he was emotionally inspired; but when he took especial care to be accurate, his playing was less interesting.

Most hearers, including real critics, prefer an inspired player who errs occasionally to a dry cerebral pianist who never makes a mistake.

To be sure, there are critics who love to display their knowledge by carefully referring to every wrong note played by a great artist. That sort of thing cannot be helped. Artists should pay no attention to it. Vanity in some writers is incurable; the ego always comes first with them.

It used to be said of a certain famous American critic that he would make an enemy of his best friend for the sake of a joke which would make his readers think "how witty he is!"

Mastering Stage Fright

One reason why critics expect public players or singers to have great technical facility is that without it no person of artistic sensibility can hope to escape the disadvantages of nervousness. To be nervous is to be obsessed by fear, that most destructive of all emotions. As long as you are afraid of the public you cannot concentrate your mind on the interpretation of the music and therefore cannot come up to critical expectations.

Stage fright is an outcome of vanity—the dread of making a fool, if not a "holy show" of yourself. The best way to fight nervousness, therefore, is to fight vanity. Think it over—ponder on the facts that your ego is of infinitesimal importance in this world; that of the billion and five hundred million or more people in the world only a handful are in the hall and nearly all of these will not remember a week hence whether you did well and what the critics afterward wrote about you. Furthermore, most of the persons in an average audience do not know really how well or how badly you do sing or play. Bear that in mind, too, at the critical moment; it will help you to suppress fear.

Artists Versus Night Laborers

But the grandest of all remedies for nervousness is to crush vanity, to ignore your ego and concentrate all your soul—if you have one—on the composition you are rendering. In other words, give the impression that you are more interested in the music than in your personal success, and you will gain tremendously in the estima-

tion of good critics. To lose their goodwill the easiest way is to betray by your actions that you are not really in love with music, but look on it commercially—simply as a way to make your living.

There are thousands of respectable and highly educated persons to whom such an attitude on the part of the critics will seem strange—in fact, incomprehensible. Why, they ask, should not anybody who has the ability and opportunity, take to music solely to earn his bread and butter? Because musicians who are not in love with music are not artists but simply day—or rather night—laborers. There is no more reason why newspaper critics should write about them than about bricklayers or hod-carriers.

The Germans have words to indicate the difference between the two classes of performers: *Musikanten*, for those who practice music solely for bread and butter reasons; and *Musiker*, for artists—that is, musicians who have not only technical proficiency but enthusiasm for their art and the power to make their hearers share it.

In order to pass muster with real critics you must therefore convince them that you are an artist and not a mere night or day laborer. If you are that and nothing more, you cannot hide it from an expert one moment. You may make money—and since that's what you are after, it ought to satisfy you—but you cannot expect to be admitted into the inner circle of genuine musicians.

The greatest of American dramatic sopranos, Lillian Nordica, sums up this point forcibly in her recently published "Hints to Singers": "True success as a singer is impossible to those with whom the question is, 'How long will it take me to get on the stage, and how much shall I make when I get there?' The mercenary feeling cannot enter into it; one must study because one loves one's art—Love of art is the secret of true study."

Correct, Beautiful, Interesting

What critics expect of professional musicians might be summed up in an aphorism of Hans von Bülow, stating that the first thing to aim at is to play correctly; the next, beautifully; and then interestingly. There are plenty of pianists whose playing is so microscopically correct that every note is not only in its place, but also has its correct dynamic emphasis, and who nevertheless fail to make an impression because their musical lilacs and lilies lack fragrance—that is, what in music is called expression.

Beautiful playing is a factor in expressive playing, but by no means the whole of it. Cerebral pianists usually lack the gift of clothing their tones in beautiful garbs and that is why they fall below critical expectations. I could give the names of several widely known men who play correctly, brilliantly, effectively, from an intellectual point of view, but who just fall short of real greatness because their ears have not guided them to the subtle use of the right-hand pedal for commingling overtones into ever-changing tone colors—things of beauty which are a joy forever.

Leschetizky's pre-eminence lay largely in his knowing how to teach colorful pedaling. It is not a mere accident that Paderewski, king of pedalists for rainbow tones, was a pupil of Leschetizky. Maud Powell's husband told me a few days ago how she taught two prominent pianists to use the right pedal for coloring—they simply didn't know! And they were delighted to find out!

To play interestingly is even more difficult than to play correctly and beautifully. It includes beauty, too, but a great many other things besides—everything comprehended under the word expression—emotion, passion, pathos, tenderness, dramatic eloquence. To play or sing with expression makes the music *speak*.

Expression is what real critics look for above all things. It is the life, the warm blood of music. It means so many things that they could not even be hinted at in a final paragraph. If you desire detailed information on this point, consult the index (under Expression) of my latest book, *Musical Progress*, which shows the only way to musical success hereafter.

Don't be discouraged if I add that Maud Powell was right when she said that "the world is full of artists and musicians whose talent and ability command the deepest reverence, who, nevertheless, cannot swell box-office receipts by a single dollar for lack of that illusive quality of magnetism. The great public is moved by human qualities, more than by art qualities."

Geraldine Farrar once begged to be excused from singing because she was not in good voice.

"Never mind the voice!" exclaimed Gatti-Casazza. "What the public wants is you."

The Boney Structure of the Hand

By Eugene F. Marks

"THE workman is known by his tools." The physician must know each herb and chemical and the action of each of these on any organ of the human body. Should not the musician be just as intelligent concerning "the tools of his trade?"

The bones not only serve to support the soft constituents of the body, but they also articulate and act as levers. And it is this leverage power, as exhibited in the arms, hands and fingers, which is so advantageous to the pianist, especially in the development of power and speed. A bone possesses remarkable strength, estimated to equal nearly twice that of oak the same size, and is capable, also, of a greater degree of resistance to a crushing strain.

In studying the action of the hands and fingers in piano-playing, one should consider that it is upon the boney structure of these members that he depends for firmness and stability of touch, and carefully note that articulation is correctly performed at each jointure. Any bone deformity is liable to affect tone-production. In the skeleton of the hand it will be found that the palm possesses five long, strong bones, one for each digit, numbered from the thumb side (medial) towards the little finger (lateral). From this anatomical numbering it is easy to discern how music terms adhere to the scientific nomenclature, and why the thumb is designated by 1, and the other digits by 2, 3, 4, 5, according to their location from the thumb side. Of the five bones (metacarpel) forming the palm, that of the thumb is the shortest and stoutest; the second, the longest; while the others show a gradual reduction in length and size. It is owing to this gradual reduction in size and length that the fourth and fifth fingers require special attention. The four bones of the palm extending to the fingers lie in close proximity to each other, while that of the thumb is separate and distinct from the others, holding a position all its own, which allows a movement peculiar to itself, and unpossessed by the other bones of the palm.

The finger bones (phalanges) are fourteen in number; two for the thumb and three for each finger. These are named numerically from the joints of articulation with the bones (proximal end) forming the palm to the end of the fingers, and not conversely (from the end of the finger to the palm of the hand) as many young pupils suppose. The first bone (phalanx) of the fingers is the stoutest and longest, consequently the strongest, and is the bone which gives stability to the fingers. The second bone (phalanx) is similar to the first, excepting it is smaller in size, and its use in piano-playing is to give reliability to the curve of the fingers. The third bone (terminal phalanx) is the smallest of the three, and is somewhat spatulated at the distal extremity, which naturally gives surety of touch to the tip of the finger. In the thumb the second bone is omitted, and the other two resemble the first and third phalanges of the fingers. These two phalanges working in harmony with the palm (metacarpal) bone of the thumb allow the placing of the thumb under the palm, as in scale passages; and also furnishes the quality of extension, as exemplified in octaves, chord, and other extended figures.

The action of the muscles has been purposely ignored, in order to show that the bones (which ordinarily receive scant attention) have an important part in the production of tone and in the quality of touch.

Echoes from the Work Shop

By Louis G. Heinze

The teacher must always be full of life. Liveliness and vivacity must always be under control of a quiet, earnest, grave condition and growing zeal; yes, even to inspiration.

* * *

The teacher must express himself with full intellectual power of the heart and head; nothing of weariness dare be apparent.

* * *

The pupil who does not force himself to learn in his youth loses the ability for his whole life.

* * *

No teacher can do more than untie the fetters of a bound eagle; if you wish to fly, you must try out your own wings.

NOTHING is so dangerous as being too modern. One is apt to grow old-fashioned quite suddenly.

—OSCAR WILDE.



MANA-ZUCCA

MANA-ZUCCA was born in New York City, December 25, 1894. At a very early age she exhibited very unusual talent in music, making her first public appearance at the age of four, in standard works and improvisations. At eight years of age she created a real sensation by playing a Beethoven Concerto with the New York Symphony Orchestra under the baton of Walter Damrosch.

In America Mana-Zucca studied the piano under Alexander Lambert and composition under Herman Spielter. Later she studied in Europe with Godowsky and Busoni, composition with Max Vogrich and singing with Raimond von zur Muehlen. She concertized in Russia, Germany, France, Holland and England, creating great enthusiasm by her playing.

Mana-Zucca is rapidly finding a place among the leading American composers. Already more than a hundred of her compositions are in catalogs of our best publishers. These include works for piano, voice, violin, 'cello and orchestra. Her Piano Concerto she has played with the Los Angeles Symphony Orchestra and the National Symphony Orchestra. Her orchestral compositions have been on the programmes of the New York Philharmonic Orchestra, the Cincinnati Symphony Orchestra and the Russian Symphony Orchestra.

The works from the pen of Mana-Zucca are of unusually even worth as to real interest and musical values. This doubtless is the result of her severe self-criticism and unwillingness that anything shall come before the public until it has been through a careful polishing process. Her compositions show a creative ability possessed only by the elect and are "always melodic, musicianly and interesting."

Being a superb pianist, it is but natural that her compositions for this instrument should be expressed in the idioms of the instrument and that, above all, they should be playable. Her "Princess," for piano, appears in this issue of THE ETUDE. Other recent piano pieces are: *Pierrot and Pierrette*, *A Happy Birthday* and *Broken Toys*.

The Legato Touch

By Ogla C. Moore

Too many piano pupils use the pedal as a makeshift for a certain effect which the fingers really should accomplish—namely, the pure finger legato touch. In compositions having sustained tones, giving a religious character to the piece, pupils should listen for the upper melody tones, to see that they flow connectedly. Then creep with a clinging pressure touch to the next tones (without striking the keys), slipping other fingers silently but quickly on the notes just played, allowing the first set of fingers to be used on the following notes. (Should it be necessary to use the same fingers more times in succession, slip other fingers quickly and silently on the notes, as before). We call this making Organ Tones. By listening to Organ Music, pupils soon get the idea and imitate the legato effect on the piano.

Favorite Instruments of the Great Composers

By W. Francis Gates

NEARLY all of the great composers played excellently; and some of them were celebrated as virtuosos. As a general thing, these great musicians did not confine themselves to one instrument but were proficient on several, Wagner, perhaps, being the best known of the composers who had no particular note as instrumentalist; though he hammered out his themes and some of the treatment on the piano.

In the olden days, there seems to have been something of a preference among composers for the violin, and most writers of that day played it more or less, among them Bach, Haydn, Beethoven and Schubert.

Mozart, however, was a violin, as well as harpsichord, virtuoso. His father wrote him that he could be the first violinist in Europe, if he would but practice. When he was seventeen he was playing violin concertos in public, but three years later had forsaken the violin for harpsichord and piano.

Bach is known primarily as an organist, though he also was a harpsichordist and played other instruments. Handel also was at his best at the organ, as likewise was Mendelssohn. Schubert was an expert ensemble player, early becoming an expert violinist.

Spoehr was one of the greatest violinists of his day and wrote much for his instrument. Dvóřák also was a violinist, possibly the greatest composer-violinist of the last half century. Tchaikowsky also was something of a violinist, possibly about as much as Haydn.

When we come to the piano, it was the favorite instrument of the composers of the last half century. While it was played by Mozart and Haydn, Beethoven really set the fashion for great composers to be great pianists. He ranked among the greatest virtuosos of his day.

Weber was a concert pianist, as was Brahms. Berlioz played the piano somewhat, but Chopin, his French contemporary, was the poet *par excellence*, of piano playing. Rossini was a brilliant pianist and Richard Strauss also plays excellently, though heard little of late years in public. Meyerbeer and Debussy were, and nearly all of the modern French composers are, pianists.

But most brilliant of all pianists—as Paganini was, among violinists—was Franz Liszt. In his day he had rivals, but their names and works are almost lost, save to the reader of musical history. Liszt shone as the bright particular sun of pianists, around whose fame, and following in whose wake came the long list of modern pianists.

While Paganini wrote exclusively for his own instrument, the violin, Liszt did even more for the orchestra than for the piano; and his impress, through his own works and those who rather closely followed his new ideas was such that modern music owes much to him.

Out of Tune—Out of Music

By Caroline V. Wood

A STRINGED instrument out of tune is like a moving picture out of focus. The average person knows instantly what is the matter when a picture is out of focus, but they can not always tell what is wrong when an instrument is out of tonal focus. They are, however, conscious that something is wrong; and many a player has lost a reputation by playing upon a badly tuned instrument.

One comes across so many students (especially those whose ear is not very keen) who pick up their violins or their 'cellos and start practicing without stopping to find out whether the instruments are in tune. In fact there are many who seem not to be able to tune a stringed instrument by their ear. If this is the case, they should at least have a pitch pipe and spend some time learning to tune their instruments by its aid. The importance of this cannot be over-estimated.

It is worse than useless to practice on a stringed instrument that is out of tune, because not only is one not learning the correct reaches, but also he is getting into the habit of making the wrong reaches; and it is much more difficult to undo something that has become habitual and relearn it, than it is to learn it correctly in the first place.

In fact, one might almost say, "Out of Tune, Out of Music."

It is an absurd error to suppose that fine soloists can not succeed in ensemble work, or as accompanists. Those who fail have been poorly grounded in their art.

—MOORE.

Should Piano Playing Undergo a Radical Reform?

An Interview Secured Exclusively for the Etude With the Famous Virtuoso

VLADIMIR DE PACHMANN

Who at the Age of Seventy-five Has Remolded His Entire Repertoire According to New Principles Which He Claims Are of Paramount Importance

EDITOR'S NOTE: Vladimir De Pachmann was born in Odessa, July 27, 1848. At first he was a pupil of his father, who for years was a Professor of Roman Law at the University and a highly cultivated amateur violinist. Later, in 1886, he became a pupil of Dachs at the Vienna Conservatory. He has repeatedly created furores by his tours in Europe and in America. He was knighted by the Danish government in 1885 and in 1916 received the highly coveted Beethoven medal from the London Philharmonic Society. In 1884 he married his former pupil, Maggie Oakley, a fine pianist and composer whose opera "Yato" was produced in Paris in 1913. After their divorce she became the wife of Fernand Labori, the noted French attorney who defended Dreyfus in the trial which startled Europe. De Pachmann is famed for his lovely velvety touch and his exquisite performances of Chopin.

"It is regrettable that any newspaper should have quoted me as saying anything so outrageous as that I approved of playing the king of instruments, the piano, with stiff wrists. Before attempting to explain the new principles upon which I have seen fit to re-work my entire repertoire, let me say that it is impossible to play the piano with stiff wrists and produce anything but execrable results. Flexible wrists are the basis of all good piano playing; and it would be mad for anyone who has been before the public as a virtuoso for half a century to say anything to the contrary. I have heard all of the great pianists of my time and those who have achieved the most artistic results are those who have had least constraint at the wrist joint.

"When I arrived in this country early in the fall, I was overwhelmed by reporters who were only too anxious to secure something sensational and who in most cases seemed totally ignorant of the piano, to say nothing of the art of music when considered on a lofty plane. They utterly misinterpreted my thought; and if I now make a statement of the most emphatic kind it would be that the new principles I have been working upon are the very opposite of anything like a stiff wrist. I realize that such a false statement might become current and do a great deal of damage; and therefore I am glad of this opportunity to express myself exactly upon these most important points.

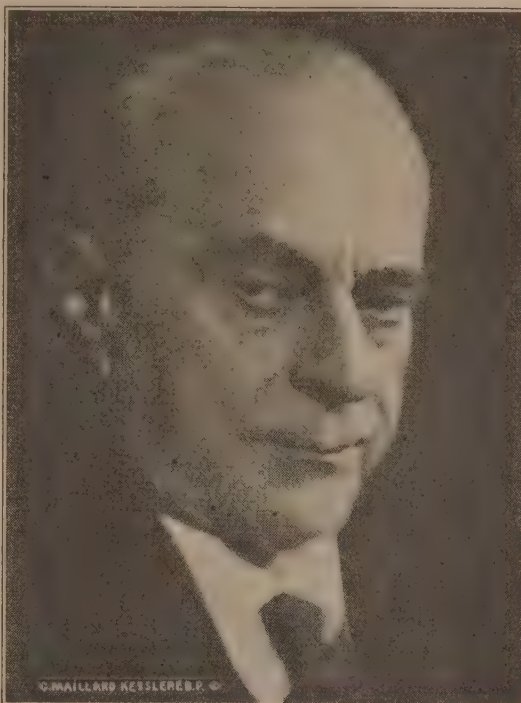
Piano Most Complete Instrument

"When I first commenced the study of music I was six years old. My father was a violinist and a man of great foresight. Naturally, he taught me the violin; and it was not until I was ten years old that he saw that my chief interest was in the piano. Then he started to teach me the piano. The piano is the finest solo instrument in the world; because it is complete. It is even more complete than the organ because its keyboard, its normal expressive range, is greater although its variety of tone is not as great as that of the organ. I have never liked any of the other solo instruments as such. In the combination of the grand orchestra they are magnificent; but otherwise they seem incomplete to me.

"In my early pianistic training my father was too much concerned in teaching me music to take any time with the niceties of touch or technic. Of hand position I knew nothing. My texts at the beginning were the ordinary instruction books. If I remember rightly, they were those of Muller or Adams, the ancestors of thousands of similar books which have appeared since then and are so necessary in introducing the little child to the mysteries of music and the keyboard.

Study as Much Music as You Possibly Can

"The main thing in early training is to master as much music as you can. The repertoire of the instrument is enormous. My father was a critic but not a pianist. He merely advised me but could not show me how. I studied everything that came my way. How long did I practice? It would be easier to find out how long I didn't. I was at work at it all the time. Good health permitted me to work enormously. I felt that either you play or you don't. If I was to encompass the great art, all the time was none too much for me to work. Of



DE PACHMANN AT SEVENTY-FIVE

course, the student must grade his work and it is a great mistake to jump ahead to greater difficulties until one has mastered one grade and played an enormous amount of music in that. Now music is very cheap; and I would advise the student to play everything he can lay his hands upon, just as a hungry boy devours a meal. If he encounters a difficulty and it does not disappear after one hundred repetitions he should play it a thousand times. Artistic and pianistic ideals of touch, tone, phrasing, nuance, fingering must be held at the highest possible level and never given up until they are as fine as possible.

"I studied, largely by myself, Bach, Beethoven, Chopin and the then popular Thalberg, everything. Working alone, it was necessary for me to do a great deal and the student who is pining for a great teacher may, in this day of low-priced music, work by himself and acquire a technic and a repertoire which would put to shame some of the students who use a teacher as a kind of crutch. This was certainly my own experience. Everything depends upon your deep-seated love for the art your willingness to sacrifice and your endurance. If you can not have a teacher, do not think of giving up, but work, work, work! Let me recount my own experience when I went to Dachs.

De Pachmann Never Advocated "Stiff Wrists"

Upon his arrival in America, Mr. De Pachmann was widely quoted in the public press as advocating "stiff wrists." This he repudiates. The error was doubtless due to the fact that the famous pianist's language like himself is thoroughly cosmopolitan. He rarely talks one tongue longer than a few minutes at a time and is liable to mix several languages in one sentence. Unless the listener is well versed in French, German and Italian as well as English, he stands a scant chance of getting at the inner meaning of this historic genius of the keyboard. Just what De Pachmann really does mean was secured by the ETUDE representative during a session lasting five hours.

"Dachs was considered one of the greatest piano teachers of his day. He had been a pupil of Czerny and was a most careful and exacting pedagog. When I was twelve years old my brother made me a birthday present of the Forty-eight Fugues of the "Well-tempered Clavichord" of Bach. I adored them as study material. When I went to Dachs for my two lessons a week he assigned me two fugues for the first one. When I came I asked what key he would like to hear them played in. He thought this was a joke and named a difficult key. But after I had played them he called in the director of the conservatory and had him listen. Then I told him that I could play any of the fugues in any key and they were both amazed. I cite this merely to show the student who is struggling along without a high-priced teacher that even the authorities of a great conservatory can be astonished by what real love for playing and hard work can produce. Of course, I played the fugues from memory. After this I played for them the Chopin Sonata in B Minor and they saw that a very different course would have to be devised for me. Many of the graduates of the conservatory, with all the advantages of years of study under great experts, could not have done as much as I did virtually alone. The instruction in those days was two golden a lesson. Alas! what would four kronen buy in Austria now?

The Real Secret

"Piano students are always looking for some great secret of success. There are no real secrets but love of the art and enormous work. This must of course be combined with thoroughly natural conditions of the hand and arm which I shall describe later with some detail. Even to-day, at the age of seventy-five, I find that I must practice five or six hours a day. This has been made necessary by the fact that I have reworked down to the finest detail my entire repertoire; and I refuse to play a piece unless this has been done. I have no charlatan's trick to sell at great price. It is all so simple that I cannot see why some one has not chanced upon this fundamental principle before. Since I have been playing in this way critics in European centres have made more flattering comments than ever before and have been making comparisons with great pianists of the past and present which are superlative.

Fluidity in Playing

"During my three-score and fifteen years I have heard many times all the great pianists of the day. I have watched them closely. Liszt himself attended my first concert in Budapest. He sat in the first row; and after the concert we had supper together in my quarters. At the end of the concert he came upon the stage and congratulated me most effusively, even going so far as saying, 'I wish that Chopin had heard you play.' Later in the evening I played his arrangement of *Auf Flügeln des Gesanges* and he said, 'So, I like it,' with great enthusiasm. He then played his arrangement of Chopin's *Chant Polonoise*. I shall never forget it. It was like some wonderful voice singing. Liszt was transcendently the greatest of all pianists. He played like a god.

"Later I met Liszt at his home in Rome, during a time when Richard Wagner was staying with him. I had the honor of playing for both of them. I played the Chopin *Ballade in G minor* and was again overwhelmed by the generous praise of both. Liszt insisted that I played it better than Chopin who had mannerisms in his playing at times.

"During all these years it seemed to me that the greatest method of playing the piano was that in which the masterpiece to be interpreted could be permitted to come from the soul of the interpreter to the instrument with the greatest possible fluidity. Of course, this presupposes that the interpreter must be possessed of the highest musicianship and an all-adequate technic. Yet I always felt that there was something which impeded the message, something which clogged up the lines of muscles and nerves. This very thought preyed upon me for years. I could not sleep at night because of it.

Thinking did not seem to solve the problem; because I knew that there must be some fundamental principle underlying the whole thing. Inspiration did what thinking would not do; and I discovered that the whole trouble lay in the wrist. The wrists were not free. Easily said—but WHY?

"Perhaps a simple experiment will serve to illustrate. Put your elbow upon the table and let your forearm fall with your hand in comfortable playing condition. Do not curve the fingers too much, because that is unnatural.

"Now, with the hand and forearm in this position, move the hand (without moving the forearm) as far as possible to the left and hold it in that position for a few moments. You will notice at once that there is a strain at the joint of the wrist. Now move the hand in the opposite direction and there is likewise a strain. It is this strain that, to my mind, distorts the muscular and the nervous condition of the hand and the forearm and results in much horrible playing. The tone cannot be musical and beautiful if the wrist is stiff or strained in this manner. Therefore I never move the hand from side to side. The lateral movement occurs at the elbow or at the shoulder and not at the wrist. The hand is on a straight line with the arm. Is this 'stiff wrists'? On the contrary it is the very opposite, and the one sure remedy for stiff wrists. The hands and arms are always free and unconstrained.

"Having discovered this, I began to find that, whereas I had been unable to practice for long periods in later years without fatigue, I was now able to play for hours and hours and 'never feel it.'

"What was the result? I resolved to rework, rearrange my entire repertoire upon this new basis. This meant refiguring hundreds and hundreds of pages of music. You see, the music editors for the publishers are first of all fine musicians and only secondarily pianists. They do not understand and recognize the difficulties of the instrument. Even a great mind like von Bulow did not recognize this. If the music forced the hand into an awkward position it was immaterial. As a result of this they paid attention to indicating the harmonic structure of the work by writing the different parts or voices on different clefs, with little consideration for the pianist's hand. Even in as highly pianistic a composer as Chopin, if one follows the best editions upon the market, the hand is often forced into painfully strained positions. I will not 'spoil' my playing hand in this way. If I encounter a passage which demands strain I work with it, refigure it, rearrange it until the strain disappears. This has obliged me to make thousands of changes of hand positions and fingerings.

"This adds difficulty at first; but the artistic reward is enormous. Take Chopin's exquisite *Nocturne in B Major* and rework it yourself, remembering that there must be no disturbance of the normal position of the hand, no lateral movement at the wrists to squeeze the nerves and muscles and make your playing hard and unmusical."

Ex. 1 Andante sostenuto M.M. $\text{♩} = 72$



De Pachmann sat at the keyboard and played the lovely Chopin masterpiece with a dreamlike, songlike, velvet-like tone which is historic in this master of the instrument. Coming to the end, he stopped and said, "Here is something that Liszt told me, 'When Chopin was writing this it was in a house in which were a number of young people. He heard them approaching. He was indignant at the disturbance and looked up and finished the nocturne thus:



"See," exclaimed De Pachmann with emotion, handling a long grey Alpaca coat, ragged and bronzed with years, "this was Chopin's own coat. It came to me through friends of George Sand. I have had it for years. It is over eighty years old. I take it with me everywhere. Is it not an inspiration even to touch something of so great a master?"

The Composers' Birth Months

By Will Cowan

In tracing the birth records of a large number of composers, one finds little to serve as a key to their types or talents. Not only do we find the season of the year in which they were born having seemingly nothing to do with their genius, but also individuals of the most divergent talents are discovered grouped indiscriminately in the various months. Notwithstanding this, the study of the following table is of no little interest; and readers will be curious to learn the group with which they belong. The names in black type represent the more famous of the composers judging from wide and long popular acclaim. March, June and December seem to be the favored months, while April claims no really great master.

January:

Auber, Balakireff, Bruch, Mozart, Schubert.

February:

Beriot (de), Boito, Czerny, Handel, Mendelssohn, Rossini.

March:

Arne, Bach, Chopin, Haydn, d'Indy, Leoncavallo, Moussorgsky, Strauss (Johann).

April:

Audran, Flotow, Spohr.

May:

Balfe, Brahms, Halévy, Heller, Rimsky-Korsakoff, Sullivan, Tchaikowsky.

June:

Elgar, Glinka, Gounod, Grieg, Offenbach, Puccini, Schumann, Strauss (Richard).

July:

Gluck, Mahler.

August:

Barnby, Chaminade, Coleridge-Taylor, Debussy, Moszkowski.

September:

Cherubini, Dvořák, Humperdinck, Meyerbeer.

October:

Bizet, Liszt, Saint-Saëns, Verdi.

November:

Bellini, Bishop, Donizetti.

December:

Beethoven, Berlioz, Franck, MacDowell, Mascagni, Wagner, von Weber.

Do It Again

By S. M. C.

In these days when short cuts have become a mania, and "hop-skip-and-jump" mental habits are being formed and fostered in the youth of the land by the modern way of living, music pupils are inclined to lose sight of the fact that perseverance, endurance, constant application, and almost endless repetition of apparently insignificant details, are requisite to developing traits of thorough musicianship.

But how can this be impressed upon the individual pupil, when lessons have been curtailed to such a degree as to make it impossible for the teacher, unless he be a wonderworker, to give that serious and painstaking attention which the pupil has a right to expect? The lesson oftentimes consists of a hurried and superficial rendition of étude, piece, and, perhaps, scale, followed by advice and direction for studying another étude, piece, and scale, which will never be heeded, because the teacher has not the time to enforce it, nor the opportunity to see that his directions are carried out.

The writer recently visited a school where a geometry class was in session. Pupil after pupil was called to the board to demonstrate. If a mistake was made in stating the proposition, the teacher required repetition after repetition until it could be given without a flaw. Then came the proof; and here absolutely no slipshod work was tolerated. The least mistake called forth a merciless "Do It Again," from the teacher, whom long experience had hardened against sighs and tears. When finally the end of the proof was reached, and the demonstrator was rejoicing in the thought that he could lay down the chalk and go to his seat, there came another "Do It Again," and the whole long proof had to be repeated, willy-nilly, and woe betide the pupil who failed.

Would it not be wise for some music teachers to have a little more of the "Do It Again" policy in their teaching? A certain type of pupils which is entirely too numerous, balks at the idea of repetition. Pupils, who do not blush to admit, "I played it over once or twice," think that they ought to be assigned a new study or exercise at each lesson; and it requires an amount of moral courage on the part of the teacher to make them stick to a piece until they can render it at least creditably. This class of pupils must be taught that it is better to have a line well learned, than a long piece carelessly and thoughtlessly gone over; and if they cannot be trusted to do their work thoroughly at home, they should at least be forced to do so at the lesson.

Even though these delinquent pupils should consider us hard and unyielding when we require numberless repetitions, the "Do It Again" will linger in their memories and influence their character long after lessons have ceased.

A Proud Record and a Wonderful Prospect

Never in its history has the Etude enlisted during a twelvemonth so many distinguished musicians, teachers, composers, as well as leading men and women in other walks of life, as those who have contributed during the past year.

Never in its history has it presented so many new and original compositions by leading composers of the day.

Never in its history has the Etude been so widely quoted as during the past year when its articles have been commented upon in papers from coast to coast.

This proud record is our overture for 1924. The overture to an ever better and better Etude.

The January Etude, with an original article written especially for The Etude on "The Humor of Richard Wagner," by Wagner's son, Siegfried Wagner; a fine interview on the art of singing by Amelita Galli-Curci; a fine discussion of "What Must I Know to Become an Accompanist," by the well-known composer-teacher, Richard Hageman; and many other equally interesting and valuable features is an indication of the new scope of The Etude.

Etude Music For 1924 Will Set a New Standard of Musical Interest and Value.



How to Avoid Fumbling at the Keyboard

By LESLIE FAIRCHILD



WHAT would it be worth to you if given the secret of practicing so that your chances of hitting wrong notes in the performance of a composition were minimized to a marked degree? Yet this is one of the problems every piano student has been trying to solve since beginning piano studies.

You do know that if you had this sense of security, there would be more freedom and abandon to your playing, which in turn would greatly help to banish much of the fear experienced while playing for others.

Some pupils are natural-born fumblers, while others have a remarkable gift of accuracy. Half way between these two extremes the average pianists find their level; and to this group of earnest workers this article will be of exceptional value.

Accuracy in piano playing is the direct result of applying certain principles that tend to eliminate striking wrong notes. Those who possess this sense of exactness practice these principles unconsciously and are at a loss to explain the theory as to how they accomplish such results. Others less endowed may rest assured it can be acquired by a thorough understanding and diligent practice of the principles involved.

Prepare in Advance

To do justice to any work that requires a certain amount of skill, one must be thoroughly prepared in advance. No more striking illustration can be brought home to the pianist than given in those compositions that call upon him to execute wide skips or intervals that are a dread to perform in public for fear some of the notes will be struck wrong or omitted. Yet this fear can be overcome in many instances, which will result in a certain amount of sureness that will render one's playing clean cut and allow more freedom for interpretation. All this can be brought about by understanding the principles. The first to be noticed will be that of "preparing notes." This is, in fact, one of the greatest aids to the pianist. The gist of the idea is to place the desired finger on the right key just a fraction of a moment before time to strike it, thereby eliminating all possible chances of fumbling for them at the last moment.

The following preparatory exercises will greatly help to acquire the skill of preparing notes. The student who desires to go into this subject more thoroughly and acquire a mastery of this valuable suggestion is referred to the original exercise by Alberto Jonas in his Master School, Book 1, Vol. 2, page 431. These exercises will develop not only speed but nimbleness as well.

Ex. 1 R.H. prepare here

Count 1, & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Practice this also on D,E,F, and various pitches, in various tempos and with the third finger.

Ex. 2 L.H.

With the same changes as Ex. 1.

Each note that follows is prepared on the half count. On count one middle C is struck; on "and" the finger is placed directly over the next C; on count 2 this C is struck, and so on.

Practice also in octaves and chords. Then, the two hands may be united in these same exercises.

After this select and practice such passages as the following:

Ex. 3 Chopin Etude, Op. 25, No. 4

prepare

The next principle to be considered will be that of taint of playing the left hand part of a waltz where the first beat of each measure has a single note at a large interval from the two chords which follow on the second and third beats. This difficulty is more apparent when one is somewhat nervous and playing in public.

Overcoming this difficulty is accomplished by employing the principle of preparation, together with what is known as shadowing the octave. There is a greater sense of security when feeling the reach of an octave than when reaching for a single remote note with the fifth finger.

left hand

left hand

Do not strike, but simply shadow it with the thumb.

Practice such examples as the following, at first by striking the full octave, then later by just shadowing the top note with the thumb.

Chopin Valse, Op. 42. Measures 9 and 10.

Ex. 5 Leggiero

etc.

This shadowing can be employed to very good advantage in gaining speed and clearness in passage playing. Take for example the second theme of Rachmaninoff's Prelude Op. 3, No. 2. By shadowing each chord the fingers are always hovering over the right notes instantly ready for attack on keys. At first, practice the passage in full chords using the exact fingerings as if doing the running passages. By working these chords up to a fair tempo you are training the fingers to shadow the chords rapidly, thereby bringing the fingers in quick succession over the desired notes.

Practice a section thus:

Ex. 6

Ex. 7 Agitato

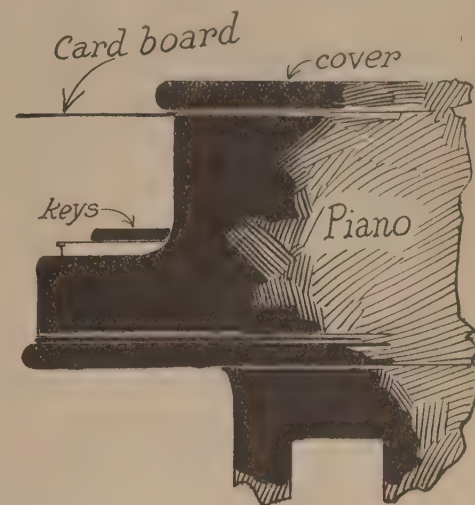
In passages where wide skips occur and the tempo is too fast to permit preparation of any of the notes, one has to rely solely on the ability to measure distances accurately.

The following exercises will assist the student greatly in helping to measure distances with precision and to dash them off with a certain amount of sureness.

Ex. 8

The student should invent original exercises similar to the model given below and may choose passages from various compositions he is studying.

Practice making these skips without looking at the keyboard. A good idea is to use a piece of cardboard to hide the keys from view, as shown in the illustration.



Make the skips from the middle of the keyboard up, then reverse the idea, making the skips from the top down. Practice by using various octaves and chords.

Another difficulty hindering accuracy will be encountered in playing consecutive black keys. This can be overcome by making the attack with fingers held somewhat flat in order to give a greater bearing surface; otherwise the fingers are apt to slip off owing to these being narrower than the white keys. No better example of this situation can be found than in measures 31 to 34 of Cyril Scott's *Lotus Land*. Prove the above for yourself, first with high arched fingers then with fingers held almost flat.

Mental Pictures

Finally, the student should always form a clearly defined mental picture of the difficult situation to be mastered. The source of all too many technical inaccuracies can be traced directly to a lack of this. The blame is too often laid to the fingers when the real trouble can be located in the main office, the brain.

Much of the physical exertion used in mastering difficult passages may be greatly minimized if the pupil will stop playing long enough to visualize vividly the notes, fingerings, accents, and correct motions required to execute a passage properly. One must have a splendid mental technic as well as a finger technic in order to gain a mastery of the piano.

Beethoven's "Novelties" in Instrumentation

By Lynne Roche

BEETHOVEN increased the number of instruments in the orchestra by additions to those of the clarinet and oboe type. He also made advances beyond his predecessors in the freedom and independence with which he used the wind instruments, strings and drums.

Beethoven was the first composer to recognize the true value of the drums. Study the *Scherzi* of the "Eroica" and "C Minor" symphonies. In the *Dona Nobis* of his "Mass in D" the drums are in B-flat and F, a key foreign to that of the movement. He departed from the Tonic and Dominant tuning of the drums. In the second act of "Fidelio" they are at a diminished fifth, A-natural and E-flat. In the "Eighth Symphony" and in the *Scherzo* of the "Ninth Symphony" the drums are used in octaves.

Probably the first instance of the use of three horns in the orchestra is in the trio of his "Eroica," and a noteworthy innovation is the four horns in the "Ninth Symphony."

Chats With Serious Piano Students

By Sidney Silber

Self-Realization

HAS it ever occurred to you that it might be well to indulge in independent thinking concerning your study and general progress? Has it ever occurred to you, that unless you do so indulge, the chances of ever attaining more than a respectable mediocrity are decidedly dubious? History and experience teach us that only those who think for themselves ever achieve prominence of pre-eminence in any department of human activity. How erroneous, then, is the attitude of multitudes of presumably serious students that, because they are studying with some prominent or even famous pedagogue, they too must achieve as notable results as some students of this master have already attained? Let it be said, at the outset, that the road to notable achievement is never traversed through blind faith in any teacher. Faith in the efficient teacher's ability to lead you along the best paths, there must be: but never blind faith.

The purpose here is to discuss the vital elements of musical education generally and pianistic progress in particular. The central injunction always will be, "Strive to know thyself." That is the ideal and practical goal. By far the largest number of the world's greatest masters were self-taught. Necessity—inner as well as external—simply compelled them to strike out for themselves. In so doing they very frequently discovered new and better methods than those in vogue. Only in this manner has human progress ever been effected; only in this manner has human experience been enriched. Self-realization, then, with the aid of an artistic mentor, should produce that originality which the world ever welcomes and indeed stands in need of. The very first commandment to the serious student is: "Strive to know thyself."

Vital Questions

What really, then, is your ultimate goal? Are you steadily approaching it? These are the keys to the solution of your problem of self-realization. Have you ever tried to answer them? Are you studying because your parents, relatives and friends think you are gifted, or are you studying because you yourself know that you love music? Is there an inner urge which simply impels you to study, irrespective of what others think and say concerning your attainments? Have you, finally, a real soul hunger for music which can be satisfied only through serious study and self-expression? Such questions can and should be answered by you alone.

Studying for Appreciation

Without any doubt the vast majority of students are, consciously or unconsciously, pursuing their study to gain a better understanding, appreciation, and a keener love of music. That is, assuredly, a most laudable purpose. Thousands of students gain these ends without great advances in the power to execute. But do not large numbers of students reason that, because they love music, they must also have the power to interpret? This does not necessarily follow. If all students who love music were destined to become interpreters, there would be far fewer listeners than at present. Every normal human being responds to the musical appeal. Even animals do. It is axiomatic that to love music is a most natural and normal attribute. The fact, however, that you are studying for your own personal pleasure and enlightenment does not excuse you from understanding the basic principles of piano playing which apply, as well, to those who are.

Studying for Self-Expression

Every normal human being has an innate desire to express himself in his individual manner. It need not necessarily be through the medium of sound. Numerous other mediums are at your disposal. If you have chosen the tonal medium, it is incumbent upon you to take an inventory from time to time of the progress you have made along this line. The word of your teacher is not sufficient. You must see and hear for yourself. It cannot be denied that large numbers of teachers are forced to teach in order to live. The law of self-preservation often compels them to give unwarranted encouragement to pupils for no other reason than to gain for themselves the wherewithal to keep body and soul together. This applies to all professions. The pedagogical calling has no corner on incompetence or insincerity. Is there not every reason for you to commune with yourself and religiously cherish your divine prerogative to think and act for yourself. Musi-

cal progress, like all spiritual growth, cannot be delegated entirely to another human being. If you do not see evidences of steady progress, if neutral outsiders do not see such evidences, you had better make a change in teachers, study independently or—discontinue study entirely.

Limits and Limitations of Students

There is no gainsaying the fact that every individual has limitations in his possibilities for development. These are biological as well as psychological. Heredity and environment are the two most powerful factors determining our lives and places in the world. All things being equal, the talented individual can never attain the greatest heights open to the genius. But it nevertheless remains true that a person of talent, who pursues his course rationally, persistently and conscientiously, will invariably outstrip the undisciplined genius. Nature invariably shows us the way. Deep down in our heart of hearts we realize from time to time whether the work in hand is satisfying a vital need of our souls. We find happiness and success in proportion to our consciousness of growth and achievement.

Unheard Practice

By William V. Kozlenko

HAVE you ever practiced silently? That is, have you ever practiced without touching your instrument? If not, then one of the best means toward developing the musical intellect, as well as aiding composition, is being ignored.

This ability is not so hard to acquire. First try it with but a single measure. Study every detail of this—the notation, the fingering, the phrasing, the pedaling till you can reproduce them in your mind. Then play it on the instrument to test the accuracy of your mental picture and especially if it has been "heard" aright. Then master the next measure; then the two together, and so on 'till a whole period is under control, and finally the whole composition.

At first it may be best to study each hand separately, and then the two together to get the complete harmony. Leave off the instrument for a few minutes; then try to recall the mental picture and to play it again.

This silent study develops ability in several directions.

(1) Wherever one may be, he can read a new composition and hear it mentally, thus getting an intelligent idea of what it will sound like.

(2) It improves accuracy in reading.

(3) It enlarges the sight reading capacity.

(4) It develops the memory, making it to work much more rapidly, and thus making possible a much larger repertoire.

(5) It increases the capacity of the composer, making it possible for him to write out his ideas at any time, without recourse to an instrument. This was the method of most of the master composers.

This power may be of slow growth; it may necessitate much patient study; but the rewards will more than repay all such effort.

The Importance of Accompanying

By Caroline V. Wood

A PIANO student never should miss an opportunity of accompanying a singer or soloist on another instrument. This is excellent practice; and then a pianist never knows when he will be called upon for this duty; and he will feel more confidence if he has had experience. Whenever possible he should get this practice under the supervision of his teacher, who will be able to offer valuable criticisms which always should be welcomed.

Not every pianist makes a good accompanist. The successful accompanist must be able to merge his individuality into that of another so that his work becomes a part of the interpretation of the soloist. He must let the soloist lead. Not that he should follow along *after* the soloist; but the soloist always has the privilege of setting the tempo as well as any variations of it.

The voice and stringed instruments have the power of sustaining a tone far beyond the limits of the piano, so the accompanist must bear this in mind and give the soloist full liberty at such points in the work. All these things can be learned only by actual experience. The making of a really successful accompanist usually means years of careful, conscientious effort.

Taken all the world over, in every age and every clime, there is no art so much loved for itself as music.

—TAPPER.

Play As You Think—Think As You Play

By Ella Marie Powers

THE principle of auto-suggestion can often be applied with success in teaching the piano. More especially may the teacher aid the nervous pupil by imparting some of its principles.

For example, an advanced pupil was a nervous young lady. One day, when taking her lesson, she stated that she had practiced her solo over and over again, but a certain part of it was always a failure. Then she added, "I just cannot play it, and I know I never will be able to do that part well."

The Failure Thought

Now, the reason for her repeated failures was that she constantly held in her mind the thought that her fingers would not strike the correct notes. The thought of failure was uppermost in her mind.

"I never can strike that high note and get back to the right low note on time!" she exclaimed, in despair.

Her solo was Rubinstein's *Valse Caprice*, and we all know the section where the high B-flat is followed by the lower E-flat. When she dropped both hands in her lap and looked the abject picture of despair, I decided to try the effect of a real treatment in auto-suggestion.

Think Success

I explained to her that I felt quite sure that, if she would keep in her mind the thought that she *could* play it correctly, then her finger would strike the high B-flat and immediately and easily fall to the low E-flat. If she would hold to this thought and have real and absolute faith in the idea, realization would follow automatically.

"You must think success," I urged. "Your former fear of making a mistake has been the very thing that has induced failure. Your whole mind has been permeated with failure. Now, banish that idea entirely. Think only of positive accuracy and success." Some time was spent in encouraging her, giving her self-confidence instead of fear, with which she had been filled. As long as she held the idea of failure, all her efforts were powerless to overcome the trouble. Her labor and extreme tension but made matters worse.

"I Can Play It"

"Now," I continued, "for more than a week you have been thinking this part of your solo was impossible for you; consequently, you have not been able to play it because what we think becomes true for us. Now, Miss Winn, think and say aloud, 'I can play it. I can play it.' She looked doubtfully at me. "Say it! Say it aloud with me and listen to the sound of that sentence as you do so. Repeat with me, 'I can play this.'"

"Good!" I exclaimed, when she had complied. "Say with me, 'I can; I can; I CAN!' The young lady did so, laughing with me. We both repeated these words several times. She really began to show a bit of faith. Then she was told to slowly strike the correct notes. She did so.

"Easy, isn't it?" I encouraged her. Then she said aloud with me the word "Easy!" after each correct trial. Power and self-confidence were beginning to supplant her fear; she played the part correctly.

How Easy!

"You will play that part correctly to me next week and go through it with ease," I said. "Keep saying, 'I can; I can; I CAN!' every time you play it. Let these words become fixed in your memory. Your fingers will obey your perfect thought. Have no forebodings; instead of being anxious about it, you will gain a feeling of absolute control and calmness. Fear and distrust will not come into your mind. It will vanish entirely. You see already that you have an immense power within you by which you can make a success of this task. You will regard this particular part of your solo as easy. Such words as 'Difficult,' 'Impossible' and 'I can't' will entirely disappear from your mind. You will laugh and say, 'How easy this is! I can play this all right. Why did I ever make such a fuss about it?' Your accomplishment will be the result of your own thought. You are the masterful director."

The young lady played her solo correctly the next week.

Music is the harmonious voice of creation, an echo of the invisible world, one note of the divine concord which the entire universe is destined one day to sound.

—MAZZINI.



The Remarkable Life of George Frideric Handel

New Aspects of the Dramatic Experiences of the Composer of "THE MESSIAH," as Told
By the Able English Critic

NEWMAN FLOWER

(EDITOR'S NOTE—The following material is abstracted in part from one of the most notable music books ever published, *George Frideric*

Of all the great composers of history, certain ones quite naturally stand out by force of their striking individualities as well as by their compositions. Among these may be reckoned Beethoven, Wagner, Paganini, Liszt and in a very marked degree, George Frideric Handel. It is therefore with delight that we investigate new phases of the life of this most energetic and active musical force of the early eighteenth century. This is made possible by connecting a few extracts from the most extensive work on his life that has appeared in many years.

George Frideric Handel was born in the little Saxon town of Halle, February 23d, 1685. (His name in its German form was Georg Friederich Handel—thus accounting for the peculiar spelling of Frideric and the occasional spelling of the last name as Hendel.)

Handel's father, a barber, surgeon, innkeeper and valet to the Prince of Saxe-Magdeburg, was married twice, the second time at the age of sixty-two, to Dorothea Faust. The composer was their second child.

"Many choirs existed in Halle. The town choir, the boys from the schools, choirs that sang in the streets in front of citizens' houses and thrived on chance charity brown from the windows to put an end to what was too frequently an irritating noise. Some one was always singing in public in Halle in those days. Occasionally the singers are given a piece of cloth and a spasmodic education by some ancient charity, according to the regularity of their singing. To become musical, therefore, was to ally oneself with a species of street vagrants, to descend in public esteem and to be the certain occupier of a charitable cubicle at the end of it all."

Handel at the Duke's Court

The stories of Handel's visit with his father to the court of the Duke of Saxe-Weissenfels, have been numerous but are hard to authenticate. It was there, however, that the organist of the chapel, upon seating the youngster at the organ, discovered that he seemed to have an uncanny instinct for music. One Sunday the Duke and the nine-year-old boy improvising a voluntary, declared that the child had abnormal gifts, and insisted that he be trained.

"In vain the barber-surgeon expostulated as energetically as he dared. He intended the child for the law and

Handel and His Times, by Newman Flower, Houghton, Mifflin Company, a work of 378 pages with many illustrations entirely new to the pres-

ent generation. The life story of Handel reads like a novel and his industrious career is one of the most unusual in music.)

no minor talents must defeat what the doctor believed to be the boy's destiny. But to ignore gifts like these in a child was to fly in the face of God, the Duke declared. He produced some money and filled George Frideric's small pocket with it."

The child was then placed in the hands of Zachow, the organist at the Liebfrauenkirche in Halle. Zachow was a musical zealot and a composer who could play all of the instruments.

"He worked Handel ruthlessly at all instruments, and in Italian and German forms of composition, so much that had not the hours with Zachow been a joy rather than a burden to the boy, the heaviness of the instruction would have broken his heart. Young Handel composed, it is said, a church service every week."

Handel in Berlin

"Handel went to Berlin in 1696, where the Electress Sophia Charlotte, wife of the future Frederick the Great, made her court a 'mad riot of music.' She held courts at all times, often in the dead of night, and in all places. Some of the best Italian musicians were migrating northward to the welter of color and exclusiveness which Berlin, under Sophia, offered to the Europe of her day. Sophia, clever and with a certain sense of music, had composed a few very uninspired but dignified pieces; and she had once upon a time been trained by Steffani, who had been Kapellmeister to her father, the Elector of Hanover. She was a woman who had no belief in rank; a creature from the gutter might play the violin well and be her friend.

"The boy Handel was caught up and whirled off his feet by the panegyrics of a people who must have appeared strange if not a little mad. The Electress herself directed the orchestra, the prince and princesses played and sang, and musicians accustomed to lead at other and inferior courts, humbly took their places in the orchestra.

"That young Handel created a stupendous impression, there is no doubt, for only a few months after his arrival in Berlin we find the Elector appealing to the aged barber-surgeon at Halle to permit him to take the boy into his service."

Handel's Vivid Youth

After the death of his father, in 1697, Handel completed his studies at the Gymnasium, and entered the University of Halle as a student of law. At the same time,

he received a salary of fifty dollars a year as organist at the Moritzburg Calvinistic Cathedral. In 1703, Keiser, director of the opera at Hamburg, engaged him as *Violino di ripicena*, that is an accessory violinist (not one of those employed in accompanying soloists). Hamburg operatic circles in those days were a whirl of licentiousness and vice. Keiser, himself, was dissolute and improvident. His fall was certain. Handel and his friend, Mattheson, were rivals for his post. At times, Handel had the position of vantage at the harpsichord, but was forced by Mattheson to give up the place so many times that a duel resulted.

"On the occasion in question when Mattheson left the stage and sought the harpsichord, he found a raging Handel who refused to vacate the instrument. An altercation, violent and bitter, immediately sprang up. One can imagine a crowded house hugely enjoying this unrehearsed effect; for in 1704 no opera, no play, carried any dignity. An encounter and fisticuffs was a common event; a foul epithet hurled by a leading lady to a rival actress on the stage was merely a diversion. The end was a sordid affair in the Goose market outside the theater. Fortunately the combat came quickly to an end. Mattheson's sword struck the button on Handel's coat and splintered in his hand."

Handel in Italy

After writing and producing two operas (*Almira* and *Nero*, or *Love Obtained through Blood and Murder*); writing another to occupy two evenings, *Florinda* and *Daphne*; and composing a *Passion*, Handel set out for Italy with some 200 ducats saved from music teaching. He remained in Italy from 1706 to 1709. While there he wrote *Rodrigo*, *Agrippina* (both operatic successes), and the oratorios, *La Rissurrezzione* and *Il Trionfo del Tempo e del Disinganno*. He also wrote a *Serenata*, *Acis*, *Galatea* e *Polifemo*.

Notwithstanding his Lutheran origin, his oratorio music was enthusiastically welcomed in Rome, bespeaking the religious tolerance of the church.

After his great operatic and oratorio successes in Italy, Handel returned to Germany, replacing the diplomat—ecclesiastic musician Steffani—as Kapellmeister at the court of the Elector of Hanover. In 1710 Handel visited London and hurriedly compiled an opera named *Rinaldo*, piecing together parts from his former successes. This was an immediate success.

Handel in London

"When Handel arrived in London, in 1710, Purcell had been dead for fifteen years—English music had collapsed. The woeful efforts of men who knew nothing of the first rudiments of harmony and counterpoint, appeared on the London stage, failed miserably and cost their patrons small fortunes.

"A picture of London in 1710 gives an idea of the atmosphere in which Handel worked and produced most of his great masterpieces. Operas had failed in large numbers and their attractions were so few that the inhabitants of the town thought again before venturing into the night for a theater with the risk of being waylaid and robbed on their way home. A wave of crime had swept over the metropolis. Robberies were enacted in Piccadilly; houses in Bond Street were openly pilfered in broad daylight. Night watchmen were trussed like fowls in the principal thoroughfares, while my lady's coach on the way to the theatre passed within a few yards. The streets were ill-lit and stank of stale garbage, and the court yards that led from them were thieves' kitchens and murder shops. One was arrested on the word of an informer for nothing at all, when passing down a main London street at night. Small wonder that those who alone could keep a theatre open preferred to linger over their wine and gaming, rather than venture through a gauntlet of marauders, to hear indifferent music and piffing libretti.

Handel arrived for this the hour of great opportunity and shortly thereafter he made a setting of a text by Rossi, entitled *Rinaldo*. In this Handel employed many of his previously successful themes, in other words, plagiarized from himself. This was given at the Haymarket theater in 1811 and brought immediate fame to the unknown Handel. During the opera wild birds were liberated. This was ridiculed by Addison, whose dramatic works were cast into shadow by the fame of the musical work. It is interesting to know that when Pepusch, years later, arranged music for Gay's *Beggars Opera* he stole some of the tunes of *Rinaldo*. One of Handel's unusual friends in London during this period was Thomas Britton, known as the "small coals man." Britton started life carrying a basket of coal around on his back and selling small portions to the poor of London. He invested his savings in old music until he had acquired a remarkable collection. His next step was to turn the loft over his coal stables into a music room, which soon became the rendezvous of all of the musically famous of London. Concerts were held every Thursday night, and London society clawed their way up rickety steps to hear the wonderful coterie of artists that Britton drew to him.

Handel's next operas, *Il Pastor Fido*, and *Teseo*, were virtually failures; but he regained public favor with the *Te Deum* and *Jubilate* celebrating the peace at Utrecht. This led to a rather munificent annuity from the crown of £200 (\$1000) a year. Handel, therewith, forgot his allegiance to his master at Hanover, but was rudely awakened, when in 1714, Queen Anne died, and was succeeded by no other than the same Elector of Hanover.

King George, whose morals were those befitting a ruler of the times, was German to the core and was more interested in his mistresses than in quarreling with a musician. He was soon reconciled and not a little proud over the fact that the sensation of the London Society was a German musician and one from his own electorate. Handel was commissioned to write *Water Music* for a barge procession on the Thames. This music was fairly pre-tentious, as it called for fifty musicians, who were placed on a separate boat beside that of the Royal barge. It took one hour to perform, but the King was so delighted with it that he ordered it repeated before and after supper. The cost of the music was defrayed by Baron Kilmanseck (Kiemansegge) £150.

Handel's next opera, *Amadigi*, was a great success and was greatly admired by the King who disgusted London society by taking large groups of his questionable lady admirers to the opera. The fat old roysterer, who "sat a horse like a loose sack of hay" and spoke only a few words of broken English, was interested in Handel, but far more interested in having what he considered a good time.

Handel returned to Germany and brought back to London with him Johann Christoph Schmidt and his family. Schmidt soon anglicized his name, and John Christopher Smith and his son became general factotum for Handel, copying his manuscripts, paying bills and writing letters. Their services to the master were invaluable when he became blind and explain how Handel was able to do so much work when visited by his great affliction. While in Germany, Handel composed his one German oratorio, *A Passion*, with words by Heinrich Brockes.

The Harmonious Blacksmith

In 1718, Handel became the successor of Pepusch, the organist to James Brydges, Earl of Carnarvon (a family name recently made famous through the exploitation of the last resting place of King "Tut"). This Carnarvon was a rich rogue who entertained lavishly and demanded the best of everything. It was at this time that Handel wrote the *Chandos Te Deum*. Shortly thereafter Handel wrote his *Suite de pieces pour le Clavecin*, of which the so-called *Harmonious Blacksmith*, is number five. Here the author of this excellent new work upon Handel dissipates another favorite legend.

"There never was a *Harmonious Blacksmith*. Never in his life did Handel seek refuge during a thunder-

storm in a blacksmith's shop and hearing the even beat of the hammer upon the anvil compose the immortal melody. Handel never knew a piece called the *Harmonious Blacksmith*, because the piece did not gain that name until 1820.

"All this, despite the fact that the legend is given verily by the tombstone over the grave of the so-called 'harmonious blacksmith.'

"The gouty, dissipated Earl became the Duke of Chandos—his only worth-while accomplishment being his support of Handel. It was for this Duke that Handel wrote his first English oratorio of *Esther*.

Handel was appointed director of the newly organized Royal Academy of Music and thus supervised the production of many of his operas. His rivals, Ariosti and Bononcini, sought to defeat him in every way and were very nearly successful when Bononcini was caught in an obvious plagiarism. Handel returned to the continent in 1719 to secure a company of singers. While there Johan Sebastian Bach, who was born in the same year as Handel, heard that his famous contemporary was in Halle. Bach was so anxious to meet him that he walked all the way from Leipzig to Halle (about twenty miles) to reach him. When he arrived he found that Handel had just left for England. Handel's operas were unusually successful considering the active competition of keen rivals. In 1732, however, he wrote *Esther*, his first oratorio, and this served to lead him gradually away from the operatic field. It was not until 1740, however, that he abandoned composition of stage works for sacred texts.

Operatic Riots

Handel's operatic experiences in London never lacked for excitement. At times, almost tragic, at times, farcical, Handel was kept busy from morning to night with his temperamental companies of singers. Among these was the prima donna Cuzzoni, who was a stumpy little person strutting and strolling on the stage and enthralling it by the sheer wonder of her voice. The boxes stormed her with applause.

Handel's next rival was Heidigger, who proved an active, if not a formidable competitor. Handel brought Faustina to the opera and thus started the strife between the new singer and Cuzzoni. Cuzzoni's range was limited, her tone golden. On the other hand, Faustina had a large range, was a singer of finer musical training and a very fine actress. Partisan audiences hissed one prima donna and then the other. Race horses were named after them. Society was divided upon their merits. The audiences night after night for weeks, were interrupted by riots, and the music became a farce. Some even declared that "if the two singers were not put in bags and drowned in the river, they would cause a civil war."

The climax came on June 6th, 1727. "When Faustina appeared on the stage the rabble that represented Cuzzoni rose up and shouted her down. A battle began in the auditorium and finished on the stage by Cuzzoni setting upon Faustina and the two women tearing out each other's hair. Some of the audience rushed upon the stage and joined in the fray, smashed scenery, and created a pandemonium of struggling humanity."

The "fighting cats," as they were called, became the talk of the town; and no less than Swift, Colly Cibber and others saw fit to comment upon them.

The original production of *The Beggars' Opera*, in 1728, was so enormously successful that Handel could not combat the public taste and was obliged to withdraw.

Nothing daunted he set off for Italy again in 1829 to gather a company of singers (finding time on the way to visit his mother in Halle). On returning to London he found that there had been a complete change in public taste, and after many productions, was compelled to abandon opera.

The Messiah

Picture Handel after all his triumphs, reduced to the severest humiliation and penury through his failure of his various theatrical ventures. It was in such a mood that he turned to the serious music of the oratorio.

The selection of the text of *The Messiah*, from Holy Writ, has long been credited to Charles Jennens, another of the forceful and picturesque characters who found their way into the life of Handel. Jennens bragged about his text and had the impudence to criticise Handel's music. It is gratifying to learn at this date that *The Messiah* libretto was not arranged by the popinjay, but by a half-starved little clergyman, named Pooley, whom Jennens employed as a secretary and literary drudge. Handel never knew that his rich patron, Jennens, had not done the work.

The Messiah was reported to have been written in twenty-seven days. It was finished in September, 1741. Handel, after completing the *Hallelujah Chorus*, is reported to have been found at the table with his eyes streaming with tears and saying, "I did think I did see all Heaven before me, and the Great God, Himself."

The master was invited by the Lord Lieutenant of Ireland and three governors of charitable institutions in Dublin to visit that city. He took the *Messiah* with him. He left for Dublin barely escaping being thrown into the Debtors' Prison. The work was first performed, April 13, at Neal's Music Hall, in Fishamble street. Because of the expected crowd, ladies were requested not to wear hoop skirts and gentlemen to dispense with the innumerable of swords. Seven hundred people crowded the auditorium.

The soprano soloist was Mrs. Cibber. The oratorio, despite its great success, was not given again until June when, in order to keep the room as cool as possible, a pane of glass was removed from the top of each window.

Handel returned to London and in a few years regained his lost prestige. But ere long his body commenced to give out. In 1851 he commenced to notice that his eyesight was failing him. In 1852, after an operation, he became totally blind. However, this did not prevent him from appearing in public at the organ, when his oratorios were performed.

"The Giant had not spent his force, though he had lost his sight. He worked steadily, dictating his new works to Christopher Smith, since he could no longer score the notes himself. He would not rest, no one could induce him to rest, for his mind was as active as it had ever been. His hands were swollen with gout, he moved about with the greatest anguish. In every way he was a law unto himself in the matter of what he did, and any attempt to thwart him, even for his own good, brought forth the quick whip of temper. He was still making money fast. Before he had been blind a couple of years he had not only cleared all his debts, but had considerable funds in hand. A beggar in 1746, in 1759 he died with \$100,000!"

Handel died April 14th, 1759. The interment in Westminster Abbey was conducted with great solemnity with music provided by the choirs of the Chapel Royal, St. Peter's and St. Paul's. Three thousand attended the ceremony.

Mr. Flower's life of Handel, while of peculiar interest to the music lover, bids fair to become as popular among general readers as have the current great excellent biographies of public men of other days in differing walks of life. It is a notable contribution to the history of music, deserving widest recognition.

The Metronome Solves a Problem

By Ruth L. F. Barnett

HAVE you in your class a pupil who plays andant passages easily and well, but whose powers become paralyzed at the suggestion of any direction to play faster; who spoils many an otherwise well-played piece by scrambling madly over a cadenza?

Janet was such a pupil. Given a piece written in nothing smaller than eighth notes she played expressively, with a lovely, flexible tone; but should a few sixteenth notes appear, or the word "Allegro" or "Vivace," she stiffened the hand and arm to the extent that control was lost and her tone became altogether unpleasant. The trouble was purely mental; and plainly the remedy must be one that would give Janet no hint that she was working to increase her speed.

Choosing a troublesome passage from her lesson, the Metronome was set at 60 and she played one note to each beat. Then we tried 63-66-69, gradually working up to 144. She stiffened her arm a bit here so we went back to 100 and this time she worked up to 160. Now without difficulty she was playing nearly three times as fast as at first. So we continued, going back whenever the least strain appeared, until she was able to play the passage considerably faster than was necessary in the piece. Finally we tried the piece; and, to Janet's delight and my very great relief, the passage fitted into it smoothly and naturally.

The scheme works out well in scales and arpeggios and in such pieces or studies as present some technical problem throughout; but in these it is best to play only with the Metronome set at a certain point and then several times without it, in order to be able to listen for smoothness and the right kind of tone.

The process takes time, and this is one of its virtues—that the pupil will practice more than he would otherwise do; and he is bound to get results because his practice is directed toward a definite goal.

Out of Print

The demand for several of the recent issues of THE ETUDE has so far exceeded the supply that they are "out of print." This is flattering to us but irritating to the friend who writes to us for a special copy of an issue containing some article or some piece of music which may be very greatly wanted but which we are sometimes unable to supply. The moral, of course, is only too obvious. The only manner in which you can avoid disappointment is to be sure that your own name and the names of your friends and pupils are regularly enrolled as subscribers. All sheet music printed in THE ETUDE can be supplied separately.



Paderewski's Minuet in G

How the Composer and His Famous Colleagues Interpret It

By JOHN ROSS FRAMPTON

Professor of Piano Playing at Oberlin Conservatory

THE printed notation is at best a very inadequate and rather cumbersome means of depicting a composer's intentions. Moreover there are little things which add to the interest of a composition, but which the composer has never incorporated in the printed version. It is therefore especially fortunate when we have his own interpretation recorded; and doubly so when the composer is at the same time the world's greatest master of his instrument.

This article is based on a study of two different performances of the Minuet made by Mr. Paderewski about 1911 (Victor record No. 88321) and 1917 (Victor, No. 74533), the earlier of which is no longer in the catalogue. Reference will also be made to the only other records of this piece as piano solo, one by Mr. Josef Hofmann (Columbia A 5915) and one by Mr. Rudolf Ganz (Pathe, No. 59055), the present conductor of the St. Louis Orchestra.

General Tempo

Even the most superficial listener to these records will notice the difference in general tempo. Mr. Hofmann, whose art inclines to the brilliant, played at 160, taking three and one-half minutes for the entire piece. Mr. Ganz played at the tempo indicated in THE ETUDE copy, ♩ = 144. The earlier Paderewski record is at ♩ = 138 and requires four minutes; while the latest Paderewski is at ♩ = 126 and takes four and a half minutes, and is thus almost a third longer than the Hofmann performance. Mr. Ganz omitted the repeats, so his entire time is short. Mr. Paderewski, as always, varies much in tempo, from measure to measure, dropping below 126 and even reaching 200, but always returning to 126 as his normal. These tempi were determined by the metronome, after tuning the records to the pitch of the piano. Mr. Finck writes that the thing in which Paderewski surpasses every other pianist is in that he never fails to make the entire audience enjoy any beauty spot, but lingers lovingly on all such.)

Motifs

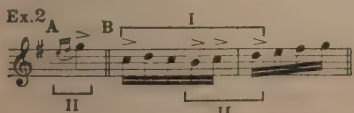
Composers often add to the coherence, unity and interest of a composition by the employment of some *motif*; that is, by some very short melodic phrase, in either the melody or the accompaniment, or by some striking turn of the harmony, which recurs repeatedly through the work. It is probable that in many cases the composer did not analyze his own work enough to realize that his mind had subconsciously incorporated such a *motif*. There is generally no attempt to indicate such *motifs* in the printed notation, and the performer endeavors to find them and emphasize them discreetly. In the Minuet records Mr. Ganz apparently did not attempt any motivation. Both the other pianists did, but they chose different *motifs*.

Mr. Hofmann used the six notes of the turn (∞) in the



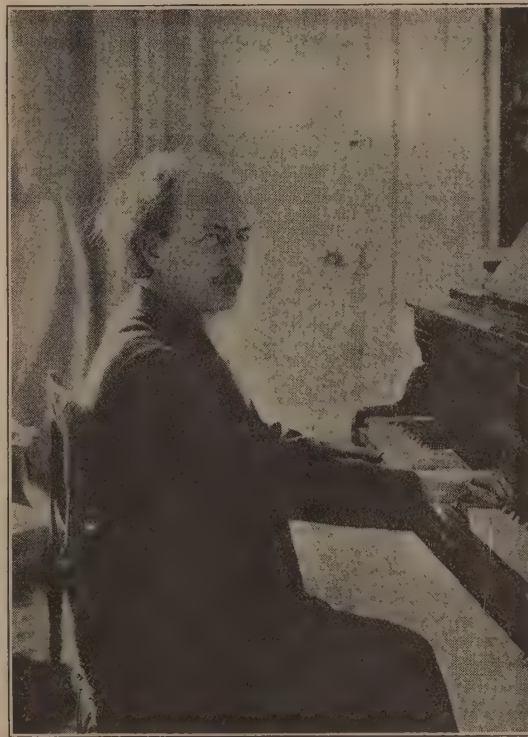
main theme (Ex. 1, a). He plays them very fast, and with a sharp accent on the first note, reminding one of the buzz with which an aeroplane motor starts. Incidentally, whenever the turn leads from a higher to a lower note (as in measures 1 and 3), he merely trills, not playing the under note in the turn at all (Ex. 1, b). He starts the chain trills in the Coda with a similar buzz, and ends the long trill in the middle section (the *trio*), in the same way, using as *motif* the last three notes of the trill, the grace note C# and the first note of the theme (Ex. 1, c).

Mr. Hofmann can almost be said to use a second *motif*, the two grace notes and the G in measure 5 (Ex. 2, a). He accents the top note but does not play the grace notes extremely fast; in fact, he caresses them a trifle in measure 6 and other measures. By starting the turn with the buzz and then accenting the last notes and slightly delaying them, he combines both *motifs* in the fourth measure of the theme whenever it recurs, especially in the loud part between the left hand octaves and the ascending scale in sixteenth notes (Ex. 2, b). He does not seem to apply this



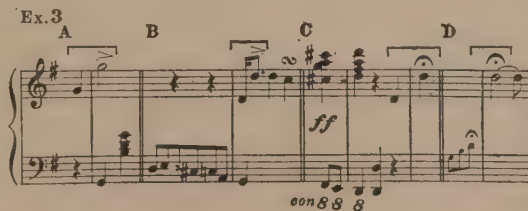
motif to the grace notes in the *trio*, even though they catch the eye instantly by their similarity in appearance to the *motif* as printed in measure 5. Possibly he feels that the *motif* would call for more brilliancy than would be in keeping with this more melodic portion of the piece; possibly he wished to avoid the jazzy effect which the average student gives to these notes.

Mr. Paderewski used two *motifs*. His principal *motif* is the upward skip of an octave as shown in the first two notes of the *trio* (Ex. 3, a). He does not make them brilliant, but strong and bold, compelling the hearer's attention. He accents both notes, and makes the lower note long, regardless of the notation. He finds this *motif* everywhere. In fact he began his earlier record with it, by playing a preliminary thumb D (as a quarter note) before the first printed note. In both records he added a thumb D as grace note (shorter than usual for this *motif* in the last measure of the



MR. PADEREWSKI'S LATEST PHOTOGRAPH
(See Editorial on Page 814)

first ending (Ex. 3, b), playing the (unwritten) right thumb D simultaneously with the low G of the left hand, and the (right) printed D a trifle later. In the measure containing the final D of the left hand octave passage he so motivates the two right hand D's which



enclose the bar-line (Ex. 3, c). Here he secures it in part by delaying the second note of the main theme, thus slightly isolating the two notes of the *motif*. He so motivates the last D of the three times recurring *rapidamente* cadenza with the D after the bar-line, (the one with the famous *fermata* (∞)). He plays the entire cadenza without ritard and abruptly stops on the last D before the bar-line, holds it as long as he usually holds the first note of the *motif*, and then plays the upper D (Ex. 3, d). He uses the grace notes (G up to G, and F up to F) in the ninth and thirteenth measures of the *trio* in the same way. In these measures he gives the grace note G as much time as the quarter G at the beginning of the *trio*: the F he plays a little faster, and he adds a slowly played grace note D (not written) in the seventeenth measure. And finally he so

motivates the thumb D, just before the Coda, with the first note of the chain trills.

Mr. Paderewski uses as a second *motif* the three notes G, E, D in the left hand of measures 7 and 8. This *motif* will be studied in a later paragraph.

It is interesting that neither artist employs the *motifs* of the other man. Thus Mr. Paderewski uses the turn (∞) in the theme merely as a melodic bridge between the D and the B, and grades it in power and speed accordingly, decrescendo when descending and *vice versa*, and always giving it dignity and repose. The other Hofmann *motif* is generally caressed by Mr. Paderewski, and is never made brilliant. On the other hand Mr. Hofmann not only does not use the two-note octave *motif* of Mr. Paderewski, but he even omits the preliminary G of the *trio*. He plays the grace notes of this section very fast (almost like poorly struck octaves) and does not play the unwritten grace-note D of the seventeenth measure. His purpose in this section is apparently to strike the grace-notes with sufficient power to make them sing through the tied four measures. Mr. Paderewski depends on the sympathetic vibration from other struck tones to continue the long notes. (Those who are interested in this tonal reinforcement of a held key may find a very remarkable example in the final F in Mr. Paderewski's rendition of his own *Nocturne in Bb* as recorded in Victor No. 74765, made in 1922.)

Anachronous Interpretation of Ornaments

Mr. Paderewski calls this Minuet "A l'Antique," yet he never gives the ornaments the strict interpretation ordained by Emmanuel Bach, the great authority on *agremens* (Grove's Dictionary). The strict interpretation of the turn (∞) in the theme would not start on C, but on D, and consist of but four notes (Ex. 4, a). What every one plays here (Ex. 4, c) is the "geschnellte doppelschlag," which would require a grace-note before the C in the notation (Ex. 4, b). Probably because it would not sound well otherwise, every one plays the first note of this turn on the count, which is correct.

The two-note graces of measure 5 (Mr. Hofmann's second *motif*) and of the *trio* are written as *vorschlaege*. According to Bach the grace-note E should be played simultaneously with the C E of the left hand, and the F G of the right hand should come after "three" (Ex. 4, d). But every record places the grace notes before "three," and G of the right hand with the left chord on "three" (Ex. 4, f), which makes the ornaments become the "*nachschlaege*" of Bach (Ex. 4, e). Paderewski uses the usual interpretation of such graces in modern writers.

The grace-note C# in measure 9 should sound at the same time as the D, F# chord (Ex. 5, a) and the C# later. This is never done, and Mr. Paderewski gives a very free interpretation.



The turns in the left hand (hint at the main theme) at the end of the *trio* are written in such a way as to demand B# as the under note (Ex. 5, b). Many editions indicate the rendition of the graces; some print B# and some B# (Ex. 5, c). All four records play B#. It is noteworthy, in passing, that Mr. Hofmann continues the right hand trill as in C minor (playing Eb) during these two turns and only changes to Eb for the last two measures of the trill.

The old-time performance of the grace-note D in measure 13, would place the grace-note simultaneously with the two lower notes of the chord and on the count, the C# following later, alone, similar to Ex. 5, d. Mr. Paderewski always plays it as in Ex. 5, e, except that he did not play it at all in measure 13 (first time), and possibly not after the first *rapidamente* cadenza.

Cadences

Mr. Paderewski played none of the cadences, except the last, as loud as the other pianists. The first ending, measures 16 and 17, which occurs but once in the piece, he takes staccato and without ritard. The second ending he plays differently in different places. The first time he spreads the right hand chord on count "two," doing it fast but not snappily, and also spreads the final chord—in the next measure—slowly and caressingly. At the second appearance of this cadence—after the *trio*—he spread the last chord fast, also. The varying speeds and powers with which Mr. Paderewski spreads chords, and the way he caresses the melody tones in them, constitute a very special and helpful study, not only in this piece, but also in all his records. In the earlier record he played both the last two chords of the Minuet softly, but in the later record both are loud, and the final low G grace-note receives a full quarter note time, the chord appearing on count "two."

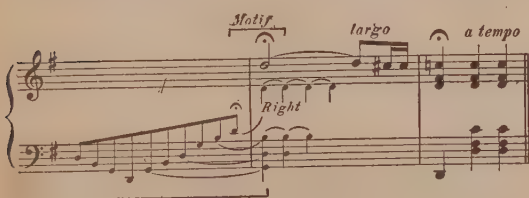
Mr. Hofmann altered the cadences enough to warrant mention. At the repeat mark before the *trio* he does not use the cadence written, but plays that of the second ending of the main theme, and accelerates, playing loud to lead into the loud portion which follows. On the repeat—as entrance to the *trio*—he plays the cadence written, doing it softly, and on count "two" plays only one tone, the soprano note C. In the final cadence he omits the top B of the next to the last chord, hardly spreads the chord at all, and replaces the last chord with only G in unison, with the G above middle C as top note.

The Rapidamente Cadenza

This is a very interesting place in the records. Mr. Hofmann kept the first and last appearances of this cadenza without pedal, with a staccato left hand chord to start it, and the cadenza taken very fast, ending softly. The second appearance he ritarded the ascending closing arpeggio and pedaled it somewhat. He evidently tried to render it differently each time.

Mr. Paderewski finds both his motifs in the cadenza! He played it with power throughout, and the last seven notes as loud as possible. Yet he lets the left hand cut through (beginning with the ascending sixteenths two measures before). He, as everywhere, phrases the left hand as shown in Ex. 6, with the first note of each measure serving as last note of the thought, and then picks out the notes of measures 7 and 8 (his second motif) from among the notes of the cadenza. Both records show this, but the later is a finer conception (Ex. 6 and 7a). It is not easy to bring out the E D loud, just after the two soft tones, and the piano will not always do it, because of the rebound of the key, so even Mr. Paderewski does not always succeed. He plays the entire cadenza fast, and concludes with the octave motivation, as already explained. He keeps his pedal down throughout the cadenza and lets it up on the half note, after having filled both hands full of keys from the arpeggio, somewhat as shown in Ex. 6, which he releases slowly from the bass up. The remarkable singing quality of his tone is again demonstrated by the way the half note D sings after the other keys are released. He plays the grace note C# as always. The general effect, after releasing the lower keys and holding the high D alone, is a *largo* tempo to include the first chord of the next measure, and the last two chords played right up to tempo. He waited longer on the C# each time the cadenza appeared.

Ex. 6



In his earlier record he did not so clearly intend to use the octave motif, but allowed the last note before the bar to be part of the other motif, as shown in Ex. 7 b.

Odds and Ends

Mr. Paderewski puts the pedal down on "one" and up on "two," in most of the record, making the chords staccato, and generally accenting count "two" more than "one." The eighths in measure 10 and others, are generally staccato (Ex. 8, a). In the loud theme after the left hand octaves his pedal comes up on "three" and down on "one."

The left hand descending passage, after the double bar, starts at about 184 and accelerates in the octaves to 200. The theme which follows drops back to 138 (168 in Hofmann), and he delays on the first note twice its value (end of octave motif), actually placing four ticks of the metronome in this measure once. The *trio* is back at 126, and with splendidly subdued accompaniment. The earlier record played for several measures almost at $\text{♩} = 144$, but deviated from the intermediate ticks very much a splendid example of *rubato*.



Some editors indicate the exact number of notes to play in the long trill at the end of the *trio*, and attempt to show the ritard, even. Mr. Paderewski ritards the left hand very much, but keeps the trill very fast to the end, softening down, and stopping on a soft D, followed by a soft C#, each held as a slow quarter note. Incidentally we may mention that he plays a D in the left hand under the first of each group of eighth notes near the beginning of the trill, for five groups.

Mr. Paderewski started the *Coda* in his earlier record at $\text{♩} = 176$, but his later record is only 152 during the trills (thus emphasizing the restraint which has been characteristic of the main theme), increasing to 184 at the triplets. The measure in which the right hand starts down he played without pedal and with a staccato left hand chord in the first record, but in the later record he kept this chord sustained, both here and four measures later. In the following measure in both places and in both records he played a three-note chord in the left hand, quietly and sustained. (Ex. 8d.)

In conclusion may we be permitted to mention one thing which is not supposed to be on the record and which is probably unique in professional recording. All who have attended a Paderewski recital will recall the frequency with which the word "Bravo" is shouted. After the artist finished his performance some man in the recording room was so enthused that he shouted "Bravo" and this word is faintly but distinctly present on the earlier record.

Piano-Quartette Playing

By Corinna Reeve Jones

WHAT has been accomplished in a small country village may be an incentive to others. Four musical friends, four years ago, formed a quartette for the study of the classics arranged for two pianos, eight hands.

We have met one afternoon of alternate weeks, have become very enthusiastic and find the greatest delight in studying such works as the symphonies of Beethoven, Mozart, Mendelssohn, Schubert, and Brahms. All are amateurs; and we find this improves our playing and keeps up our interest in music. Now we have a fifth member who conducts and explains the music, the meaning, where the various instruments of the orchestra enter, the touch required for certain passages, how one performer must make a part prominent while others keep in the background, the rhythm, the tempo, expression and other details.

Many well-trained pianists gradually lose their ability to play because of lack of an incentive. These should welcome the forming of a quartette. If they have not two instruments at hand, perhaps some teacher or music store has these and would be glad to arrange for their reasonable use or rental.

Quartette playing has the advantage of insuring correct time and obliging the performers to listen to the different parts and make them sound as if done by but one person.

Our members live some distance apart, and all but one have families; so do not allow trifles to interfere with your forming an organization of this character.

Ten Points in Pianism

By Sidné Taiz

ABSOLUTE accuracy in reading the notation. Attention to the composer's guides to interpretation. A fingering, best suited to the individual hand, selected and mastered beyond forgetting.

All melodies singing and refined. Phrasings so clear that the music becomes a language easily followed.

All technical difficulties conquered till they in no way hinder the expressing of the composer's thought.

An easy, natural position at the instrument. All thoughts of self lost in glorifying the composer's thought.

No "monkey shines;" they are no part of music. Beethoven said, "An artist may sound a wrong note, but only a fool will fail to bring out the soul of a composition."

Ancient Admonition Still Timely

By E. H. P.

THE thoughtless person who insists on keeping up a conversation while a musical performance is in progress is no development of modern society, but a social nuisance of a very respectable antiquity—if indeed antiquity can confer respect, which in this case is open to question. In one of the apocryphal books of the Old Testament, written some two thousand years ago, may be found the following admonition:—"Speak * * * but with sound judgment, and hinder not music. Pour not out words where there is a musician, and show not forth wisdom out of time. A concert of music in a banquet * * * is as a signet of carbuncle set in gold." (Ecclesiasticus XXXII, 3-5).

Studying History of Music

By Edith Josephine Benson

IN teaching the *Standard History of Music*, I have supplemented the text with a note book in which the pupil writes definitions of form, summaries of development of the more important forms, and facts concerning certain composers, names of their well-known compositions, additions made in technic, or in treatment of melody and harmony, and peculiarities of style.

Since history of music is difficult to remember, if learned as a single line of events, I have used the following outline at the end of the course to assist the pupil in associating important events when reviewing the textbook and note book.

1. Describe ten forms of composition; tell the name of the composer who invented each one, his country, and dates of birth and death. (Exact dates are unnecessary.)
2. Name composers of Catholic Church music.
3. Name several famous singing teachers.
4. What creations do we associate with Florence?
5. Where is the Gewandhaus Orchestra? Name two famous conductors.
6. Name eight composers who were contemporaries of Handel.
7. Name composers who were contemporaries of Beethoven; also contemporaries of Chopin.
8. Name five musicians who have lived in Rome, five who lived in Venice, five who lived in Naples, and six who lived in Vienna.
9. Name eight composers, not French, who lived in Paris.
10. In what department of music did each excel who was mentioned in 8 and 9?
11. Name at least eight famous organists.
12. Mention one thing (not a composition) done by each of the following that has had a permanent effect on music or musicians: Mendelssohn, Weber, Mozart, C. P. E. Bach, Beethoven, Schumann, Chopin, Liszt and Wagner.
13. When was the Paris Conservatory founded?
14. What is Opera Comique? Name several composers of Opera Comique.
15. Name the four principal forms of orchestral composition and composers for each group.
16. Name seven composers of oratorio and one oratorio composed by each.
17. Name twelve violinists of the past and present, and give nationality of each.
18. What are the distinguishing features of the four great epochs of musical development? Name the foremost composers of each epoch and several of their compositions.
19. Name composers of the art song.
20. Tell something of American composers and teachers.
21. Name several great teachers of piano and composers of piano studies.
22. Name six modern Italian composers and the form of composition in which each has distinguished himself.
23. Name composers who lived in Petrograd and Moscow and mention at least one composition by each.
24. For what combinations of instruments is the sonata form written?
25. Name leading composers of the last twenty-five years who have not been otherwise mentioned, and at least one composition by each.
26. What are Italian operatic ideals? German operatic ideals?

Coherence in subject matter and in dates was purposely avoided, in order to give the pupil practice in facile remembrance, which is necessary to one who desires perfect familiarity with music.

It is natural for the serious student of music to look forward to a period of study in the Metropolis—whether that Metropolis be Boston or Philadelphia, Chicago or New York. The advantages of the populous centers are obvious, and usually those benefits are supposed to increase in proportion to the population. Consequently the larger cities, especially those mentioned, are crowded with thousands of students who are in training for musical careers of one sort or another. This is perfectly logical, because in these cities are to be found the symphony orchestras, the operas, the myriad recitals and the eminent names. To the superficial observer or to the person who views these centers from a distance they seem the ideal spots in which to pursue the musical education. And there is no doubt that the prestige which attaches to training received in these centers is tremendous. In many quarters the phrase, "Studied in New York (or Boston or Chicago)," will open doors closed to all other American-trained musicians, and the magic of the formula is second only to the other, "Studied in Europe."

There is no gainsaying the possibilities for music study in—let us say—New York, to those with the means, the ambition, the physique, the personality, and the previous training; just as there is no denying what European training can do for those with the proper background and qualifications. But neither talent nor ambition nor previous training nor health nor personality will insure success (or at any rate conspicuous success) in the musical career even though fortified with a long period of study in the Metropolis.

Beware the Pharisee

The most outstanding fact in the music-study situation in a city like New York or Chicago is its highly commercialized character. Before the pharisee can find time to raise his hands in horror, or before the loyal musician may voice his protest against so damning an accusation, let me hasten to add that, under the circumstances, it is to be expected that such should be the case. Probably no other attitude would make it possible to survive as conditions are. Moreover, the large cities are not alone in their worship of the great god, Mammon, only. Where New York or Chicago are open and above-board in their frank devotion to success that may be measured in terms of the dollar, some other communities turn toward the same golden altar, but with a more slantwise gaze.

In fairness to the "commercial" teacher of New York or Chicago, let us consider the conditions under which he teaches. Let us take for granted the great concentration of musicians who are attracted to the city by one advantage or another. Let us also take for granted the consequent competition which (at least in theory) eliminates the unfit and produces a class of supermen and superwomen who tower above their fellows in the less congested sections, and who blithely "cash in" their superiority, according to the most approved American (or foreign) way. Let us accept at their own valuation the big-city music-teachers as the finest in the world, the degree of fineness, class for class, being (according to the principle just accepted) directly proportionate to the size of the city. For the time being, let it be assumed that the fees paid these towering geniuses of the studios are entirely proper and in fair relation to their value to the student.

Prohibitive Rents

Yet, the question often arises why, as is often the case, the same man finds it profitable (or necessary) to teach for one fee in one city, and for another fee in another, also why, at the fees charged in the Metropolis, so often, even the time paid for is filled in what appears to the student a perfunctory fashion.

There are several reasons why the metropolitan teacher finds it wise to adopt a commercial attitude. In the first place the rents in New York are prohibitive and are growing higher annually; and, to make matters worse, there are comparatively few desirable places which admit music-teachers (or music students). Consequently such a building as Carnegie Hall has a long waiting-list of teachers who desire to get in but must content themselves in the meantime with such accommodations as they can secure at such prices as they are obliged to pay. A very few of the highest priced teachers solve the problem by owning their own homes, but when that means an investment of at least \$50,000 (a moderate figure for a residence in a good section), obviously few teachers can avail themselves of the advantages of the own-your-own-home arrangement.

Shall I Study Music in the Metropolis?

By J. LAWRENCE ERB

Then there is the problem of advertising and studio help. \$1000 a year for magazine and newspaper publicity is scarcely enough to cover the necessary publications, and twice as much is not unusual. A secretary-stenographer at \$1500, or more per year, an accompanist (if the teacher is not a piano-teacher), and the studio equipment of Steinway or other grand-piano or pianos, all represent elements which add to the investment upkeep and force the teacher to become a business man in sheer self-protection.

A further liability is the shortness of the season. October first to May fifteenth or at most June first represent the extremes; but the real season is considerably shorter. And there are so many holidays to break in, to destroy the continuity, and to shrink the income. Summer teaching is possible, if the pupils are to be found; but the Summer class and the Winter class represent to a large extent two different sets of students.

Why Fees Increase

So one might go on at length explaining why commercialization has become necessary among the music teachers of the great centers; why the fees are necessarily ever-increasing; and why the teacher must, heartedly, set himself against any and all financial concessions. Perhaps, so far as the financial aspect of the matter is concerned, the effect is not altogether bad; for there is a tendency among most mortals to value a thing in proportion to its cost. Therefore, if metropolitan music study costs more—a good deal more it must (according to this view point) be worth correspondingly.

The important question, however, is what effect such a strenuously commercialized atmosphere has upon the musical education. The question whether or not to study in the Metropolis can only be answered properly from this angle.

To bring the question to a focus, I shall make two assertions which I realize are debatable but which serve to clarify the discussion. These are: (a) Music teaching, as ordinarily carried on, is a business (or trade), not a profession. (b) Musical education under such highly commercialized conditions is largely in the nature of a by-product.

The great majority of persons teaching music are the products of studio-training, not of a school in the real sense of the term, and they perpetuate in their teaching the type of training with which they are familiar. Many of the so-called conservatories and music-schools are schools only in name. The pupil goes and engages the time of a certain teacher at a certain price to pursue a certain definite course of instruction; but there is seldom any serious attempt to control the pupil's choice, or to insist upon definite pre-requisites on the one hand or a definite curriculum of related subjects on the other. Some schools outline a course which is (on paper) required for a certificate or diploma or degree; but there are comparatively few institutions where this curriculum is adhered to with anything like the strictness which attends the public school or collegiate courses. The reason is plain. The music schools do not dare, on the one hand, to run up the expenses of the student to a prohibitive point; and, on the other hand, they cannot afford to give free instruction to any large extent. Obviously, under such circumstances a compromise follows.

Other elements enter. Since the expense necessary to sustain a studio in a large city are so great, there is a much greater necessity to maintain a full class. This requires every kind of a "bait" that can be offered, one of the most important being the "artist-pupil." I have on many occasions heard teachers seriously discussing whether or not they should accept pupils who could not at an early date do successful public work. We have become so used to this point of view that we demur little or not at all when such statements are made. Yet, on the face of it, such a process is most short-sighted. After

all, the world needs teachers and amateurs very much more than performers; and, even the teacher who specializes in the "artist pupil," must have that pupil discovered and prepared for him. The performer, rather, should be the by-product, if there must be a by-product.

What the professional musician needs in his training is first a trained mind, then a musical routine. At the high prices necessary in the city studio, most pupils must content themselves with highly-specialized instruction in highly concentrated doses. Hence the mind must be trained beforehand to profit by such a type of study. Moreover, matters of general musicianship must be attended to before the studio routine is undertaken, unless one prefers to carry it on at the

same time with another high-priced specialist-teacher. Now, as a matter of common educational experience, it is well-known, that, except for short periods and under unusual conditions, *assimilation and growth are comparatively slow processes* that cannot, with safety, be forced. It follows, then, that, unless the musical stature has been fairly well attained before the concentrated work begins, there will be somewhere loss or disappointment, if not serious damage. In other words, as matters stand, a large proportion of students are not ready for the metropolitan studio and cannot properly profit by its routine.

Prestige and Atmosphere

Unfortunately one of the most serious elements in the whole problem of metropolitan study is the attitude of the prospective student. Two principal reasons are most frequently assigned for deciding upon music study in the metropolis. The first is the prestige which such study will give; the second is the "atmosphere." From the standpoint of the intelligent student, neither of these should be primary reasons for going to the metropolis. The primary reason should be that, given a thorough fundamental education (at least through the High School, and, unless there is unmistakable evidence of very unusual promise, part or the whole of a college course) and as good a musical equipment as is procurable at home or nearby, the particular studio or school selected can give to the student what he needs to prepare him for the particular career which, after intelligent deliberation, he has in mind.

The great cities are the industrial centers and the market places of the world. Their pace is too swift for permanent residence or for the slow, orderly processes of education. Homes and schools flourish best in a different environment. Hence the vast suburban outcroppings of every city, and the tendency to ever longer vacation periods to escape the stress and strain of the urban existence. Under such conditions music study is not best pursued. Better a course in some good college or university music-department, where, at moderate cost and with some degree of leisure and concentration, the work may include not only the specialty (piano, voice, or what ever may be chosen) but also ear-training and sight-reading, harmony, choral or orchestral ensemble, and the allied activities under conditions which make for concentration upon the business in hand.

Then, when that is completed, if the outlook justifies, the high-pressure training of the metropolis may be profitably undertaken—but even then only with some intelligent understanding of what to pick and choose. It is not unusual to see students leave the city, broken in health before the season is over, not by overwork nor yet by dissipation (for Bohemia is not the familiar abode of the music student) but by the mistaken attempt to hear too much. In a city like New York, where there is Grand Opera practically every night and many matinees—and often two companies before the public at the same time—that alone offers all that any student can digest. Then there were last season considerably over 200 Symphony Orchestra concerts, and recitals, almost innumerable, to say nothing of the more special fields like chamber-music, organ-music, and the like. Two or at most three serious musical events per week throughout the season are about all that anyone can really digest. Any more may prove dangerous to the nervous system, especially if attempted in addition to a full schedule of study.

A word about expense. Lesson fees may run to \$25 for a single hour (or even higher), and many teachers receive from \$10 to \$25 per hour. If the general musical education has been neglected, ear-training, sight-singing, theory and allied subjects may often be carried on in classes; but, because of the expense, these classes seldom meet for more than one hour per week. In any event, all such classes mean additional fees. Many students now pursue their theoretical and language

courses at Columbia University or other collegiate institutions; but that plan is only open where there has been sufficient previous general education. Room, living, laundry, carfares, concerts and piano rent will run very close to \$30 per week for the season of 35 weeks. It may be readily seen, then, that a season of metropolitan study cannot well be considered under \$1500 to \$1800; and the amount may easily be higher without any extravagance upon the part of the student.

To the question then, "Shall I Study Music in the Metropolis?" the answer must be, "That depends." If your resources are sufficient, if you are sufficiently serious, if you have carefully and adequately prepared, if you know what goal you are aiming for, and if you have sufficient back-bone to stick to business in the midst of the most seductive, the most beguiling, the most dazzling life in the world, by all means decide affirmatively. The world's masters, both of performance and education, are at your service; and so long as your health and money hold out, they are yours to command. But, after all, your education is for the purpose of training you for service; and, unless you bear the ideal of service in mind, neither the metropolis (nor the Celestial City itself) will make your education worth while; no matter what "prestige" or "atmosphere" or studio-routine you may have enjoyed. There is no sadder sight in the world than the student who never arrives at the point where he is ready and able to return to society a fair service to compensate for the advantages he has enjoyed. The Lorelei sings in the Metropolis to lure the student away from duty to enjoyment. Unless you can keep a level head in the midst of myriad allurements, stay away from the metropolis.

Initiative in Music Study

By L. Q. Rorke

INITIATIVE has often been likened to the self-starter in the automobile. It is far more than that. In music, particularly, it is a state of mind. It represents the eagerness to find out new things, to investigate new composers, to start new study plans, to look around for new worlds to conquer.

With every instrument there is a literature of conventional music which thousands of people with no initiative play over and over again, rarely trying to get into another path of study. This is particularly so with an instrument like the cornet. There are cornet pieces galore which are built around a few ordinary chords with obvious embellishments, showing about the same originality that one might expect in the old-fashioned, machine-made Nottingham curtains. Yet, cornetists seem to go on year after year playing this empty stuff, with its silly variations, its monotonous double tonguing, when right at their very hands is a wealth of beautiful music from the great masters which, if effectively played, would be quite as impressive to the average audience as much of the musical trash that they persist in performing. It would take initiative, however, to start its study.

It takes initiative to start a new program of increased study. It takes initiative to go to college. It takes initiative to get up a concert or a recital. It takes initiative to start a club.

Where does this musical initiative come from? Suppose you have been reading about starting a music study club. You know from hearsay that such clubs are good things. You know that the higher the musical intelligence of your friends or your pupils, the greater will be your enjoyment in music; and, if you are a professional, the larger will be your income. At this point, initiative calls for

1. A decision.
2. A plan of your proposed club.
3. A plan of your time to accomplish your purpose.
4. A plan to secure the necessary materials.
5. A plan to cover the slight expense involved.

Most of all, however, is the importance of making the decision—the pushing of the self-starter button. That is the real point in initiative. Once the machine is started, almost everything else is easy.

A Christmas gift should always be something that gives delight. Perhaps the finest compliment THE ETUDE receives is the great number of subscriptions that are given as Christmas gifts because our friends know that twelve months of THE ETUDE means a whole year of continuous musical entertainment, inspiration, instruction and delight.

Taking a New Lease on Musical Life

What One Woman of Fifty Did When She Realized that there Were No More "Old Ladies"

By M. C. T.

AT fifty I retired. I thought I was through. Strong, sane, able to do, yet I was planning to spend the rest of my life at the expense of somebody else. I lost sight of the fact that there are no old ladies any more, sitting in chimney corners, knitting. I cannot realize, now, just how I arrived at this attitude of mind. I seemed to be freighted with the idea that I had taught music thirty-five years and needed a rest.

Thirty-five years of teaching! What sort of a music teacher could I have been at fifteen? At that age I was very much of a child, and a very bashful child. Technically, I was prepared. I had been brought up on Mozart's Sonatas, Beethoven, Carl Schmidt's finger exercises; I could play Leybach's *La Diabolique* with my eyes shut. Czerny was just a game. But there was that other, that more vital part, personality, that psychological something which gets by: I must have wholly lacked that.

I recall that I knew pretty well what I wanted the pupils to play—two, I think I had—and how I wanted them to play it. That was all. No technic, no theory, I even withheld the scales from their repertoire. I did not mind scales myself, but rather liked them. But when I stuffed them with such things I had a lurking notion that I was getting money under false pretenses. I was as foolish as the children themselves. I wanted them to play in three months, and anything that detracted from their advancement was criminal. I do not imagine I taught them very much. I did not have to teach for my bread. I think that my guardian thought it was cute.

From that time on I was never free from pupils, though many times I have had to employ what is known as bluff. Often, when asked to do something civic, or social, I was excused on the grounds of being "a very busy woman," even if, at the time, I did not have more than four or five pupils. All have done it. You might as well confess, for I know. I would have been happier, could have worked better with forty, aside from the monetary consideration. But what is one to do in a small town, with a dozen music teachers to satisfy? Of course nobody is satisfied.

But I have had my fat times, and always have had material for a good recital at the end of the year. At fifty I got an idea I was tired; so I gave up my class and my house. When I was not traveling I was living with somebody else. I tried to be contented, but I found that, although far from young, I was still full of enthusiasm.

I could not give up my music. I practiced a great deal. I knew that when I reached the point where the mileage was short ahead, it would be a great consolation to me. But I had to admit that it was not yet a consolation. It was just an aggravation. Every time I sat down to the piano an imaginary pupil sat beside me.

She would not go away. I say "she," for my pupils have nearly always been girls. The older I grow the more I think that is the way. If I had a boy who was just a "fiddler" in music, just enough to spoil him for something more practical, a boy who hung around theaters and dance halls just to get a chance to play in it, I believe I should want to murder the one who started him. A genius is different.

This phantom pupil haunted me. Whatever I played, I played for her benefit. I would count, not for myself, but for her. A particularly pleasing new piece in THE ETUDE soon found me teaching it to her. Whenever an announcement slip of an advanced sale would come, I would pick out what she needed most. A new work on harmony, a new book of etudes, any of those things would distract my attention from my legitimate attempt to learn a concert solo, which I so much wanted to do. New simple, attractive pieces would set me to work on a recital program.

It was of no use; I could not get away from it. I found that, to be an idler was impossible. I could not eat idle bread without that bitter taste. So I took up my work again, more glad than I wanted to admit. But I find that my rest has accomplished wonders. I have worked out schemes of which I never had thought. I have analyzed myself, my capabilities, my methods. I have more self-confidence and have improved my methods. I have the courage to do that which I always desired.

My first requirement of a would-be pupil is, "Do you want to study music, or just want to learn ragtime?" The answer to this question determines whether the applicant does or does not have lessons from me. All my pupils must agree to study a full year and to play absolutely nothing but what I give them. At the end of that time, if they have not lost taste for ragtime—most of them have—I hope to make them able to play it by themselves. For never is one moment lost in teaching it.

I also require, where before I requested them, to take up whatever work I prescribe. For a pupil will make it a point to be unable to buy the kind of music she doesn't want to take, if you give her a loophole of escape.

I insist that everybody shall pay in advance. That does not mean that I have not confidence in their ability or willingness to pay. It simply obligates them to pay for missed lessons. If they have already paid they will not miss them if it can be avoided. This method insures more regular lessons and a consequent deeper interest. It costs them no more and eliminates duns. I am doing twice as good work as before and getting twice as much money. I am working twice as hard, but the work is a thousand times more interesting. Do I need rest? I do not. I need more work. And I intend to extend the time to another thirty-five years.

How to Study Away from the Piano

By Edith Josephine Benson

THE following outlines have been helpful to the teacher and the pupil in saving time during the lesson period and in securing a thorough understanding of the composition to be studied. Many pupils understand the instructions received in the lesson, but can not remember them. The first set of questions is designed to help just such ones. A number of typewritten copies may be kept in the teacher's supply of materials.

1. In what key or keys is the composition written?
2. How are the keys related?
3. What is the meter? Where are the accents? On what beat does the composition begin? Does the meter change?
4. How many rhythmic patterns are there?
5. Does the right hand play entirely in the treble?
6. What are the ledger lines and spaces of the treble staff?
7. Name the accidentals in each hand.
8. Study the left hand like 5 and 6.
9. What touches are necessary?
10. Indicate by a mark of some sort the phrases and sentences. Study the following by sentences.
11. Is the melody entirely in the right or left hand? In an inner or outer voice?
12. With what finger does the composition begin?

13. Study the fingering.

14. What do you think the piece expresses?

The following list may be given either to beginners (not the small ones) or to further advanced pupils who have difficulty in reading.

1. Name the bass lines.
2. Name the second line of the bass, the fourth, the first, the fifth, the third.
3. Name the bass spaces.
4. Name the first space, the third, the second, the fourth.
5. Name the second line, the fourth space, the first space, the third line, the first line, the third space, the fifth line, the second space, the fourth line.
6. Name the notes between the staves. Find all the above on the keyboard.

Both staves on the keyboard. 7. Find G on the fourth space, E on the fourth space, D on the third line, B on the third line, G on the first line, E on the first line, E on the third space, A on the second space, C on the second space, B on the space above the staff, A on the first space, C on the line below the staff, D below the staff.

The list may be continued until all the notes on the grand staff, and even the ledger lines and spaces, are located on the keyboard. Each note may be typewritten on a separate line. Lines are easier to read than paragraphs, and a number may be marked at each lesson for study.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Encouraging Ambition

A young man of nineteen has been studying with me for the past seven months, and completes *Beethoven's Book for Beginners* next week. Recently he brought me a third-grade piece and played it well from memory. I had not assigned it as a lesson, and would not like to continue such difficult music, as his technique is not well enough developed. I find it hard to grade him, since he plays a third-grade piece and first-grade studies. Should I give him second-grade pieces?—R. L.

A young fellow beginning at the age you mention, naturally chafes at the preliminary drudgery, and wants to advance more rapidly than a child. So anything that you can do legitimately to further this desire will encourage his ambition. I should keep him diligently at work on scales, arpeggios and finger exercises, explaining that these are necessary for sharpening up his tools. Meanwhile, give him as advanced and attractive pieces as he is capable of learning, whether these be of second, third, or even fourth grade. If he is able to skip a grade or two through his enthusiasm, so much the better.

For studies, Köhler's Op. 242, is good. I also suggest as a little more difficult, Eduard Biehl, Op. 7, Books 1 and 2, and Loeschhorn, Op. 65, especially Books 1 and 2. After that he should be ready for Heller, Op. 57 or even Op. 46, which is a little harder.

Scale-Tones

What are the principal tones of the scale? I say, the tonic and dominant, and my friend all but the fourth and seventh.—C. B. H.

Certainly, the tonic and dominant are first in importance; and next in order comes the third, which fixes the mode as major or minor. These three are the *inactive tones*, or tones of repose; while the others are *active*, since they have either an upward or downward tendency. As the basis of one of the principal triads, the fourth tone, or *subdominant*, is also of especial importance.

Difficulties in Reading Notes

Please advise me about a pupil who is about halfway through the first book of Matthew's Graded Course. She can play consecutive notes fairly well, but seems to lose control of her rhythm when skipping from one note to another and when changing the hand position. She also cannot read double notes promptly, especially when playing with both hands together.—M. C. A.

A saving principle in piano teaching or study is to simplify every problem until its details can be individually comprehended. Your pupil, you say, can read properly up to a certain point; but when complications arise, she is flustered. Well then, see that these complications are properly analyzed into their simple elements before they are attempted as a whole. Let her practice with one hand at a time, or even thread out the separate voice-parts in each hand, if more than one be present; and let each voice-part be played so slowly that both time and notes are correct. Repeat each part twenty, or even forty times, if necessary, until its difficulties have vanished; and then put the completed details together in the same careful, accurate manner.

The trouble with most pupils is that they want to accomplish in a few hours that to which an artist would devote himself for weeks or months. A friend who resides near the studio of a well-known pianist remarked to me that he had often heard the latter spend an hour or more in going over and over again a phrase of three or four measures, never satisfied until the exact shade of perfection was given to each note. And yet the same pianist has the reputation of dashing off his music with the minimum of preparation! Some one has said that genius is merely the capacity for taking infinite pains. Let us impress the need of such care on our pupils, and we shall have less of the meaningless floundering which is so fatal to artistic success.

Strength of Tone

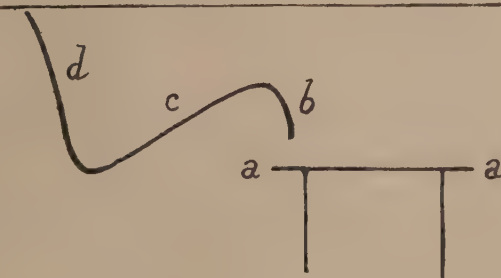
A young lady who has evidently acquired considerable technical expertness, writes:

Although my touch is expressive and much admired, it is weak—decidedly so. There is a lack of strength somewhere which prevents me from sustaining to their full value the tones which should be clear, full and ringing. My legato, without the aid of the pedal, I consider no legato at all.—M. D.

"A fault confessed is half redressed." The fact that you recognize your deficiencies goes a long way toward correcting them.

Evidently you are playing by means of the fingers alone—a touch which was perhaps adequate for the piano of Mozart's day. But for the modern piano action, one must utilize also the weight of hand and arm, as well as the muscles of the shoulder and back in order to produce and control the greatly increased tone that is now possible. All this added impetus must be so focused upon the keys that they are driven down by the added force thus acquired. The maximum power is attained when the wrist is held high over the keyboard, and each key is depressed by a straight-down movement. In this manner, indeed, one could almost command enough force to break the finger. As the wrist is lowered from this extreme position, the sharpness of the resultant tone becomes modified, so that when the wrist is at or below the horizontal level the tone becomes soft, singing and melodic.

To illustrate my point farther, sit at a table the top of which is a little below the level of the upper side of your forearm, when the forearm is held horizontally before you. Now raise the forearm so that the hand hangs perpendicularly from the wrist, just above the table-top, thus:



a-a = table-top b = hand
c = forearm d = upper arm

Next, keeping the upper arm and forearm firmly locked together in the position illustrated above, raise the shoulder as high as possible. Now drive the arm and hand down by the shoulder muscle so that the fingers strike the table-top with full force. You will thus secure the maximum of power, which can be afterwards modified as explained above.

In short, you should remember that, just as a fire will not give out heat without sufficient fuel, so you cannot get and sustain tone without a sufficient power behind the blow upon the keys. Ninety per cent. of the driving force resides in your hands and arms. Why not utilize it?

Small Hands vs. Octaves

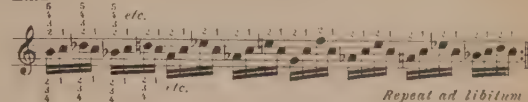
I have a pupil 13 years old who can reach the octave only with effort. She reads well, has finished Lemoiné, Op. 37, and 32 studies selected from Czerny Op. 829, 849, 835 and 636.

Will you kindly suggest exercises that I could use in her case to develop the muscle at the base of the thumb, as that is evidently where the trouble lies. Also, please name some pieces to be used in connection with the exercises.—Mrs. A. J. G.

I should not worry too much about this inability to play octaves, since your pupil's hand will doubtless expand with her natural growth. Assist this expansion, of course, as far as is prudent by simple exercises that will not strain the hand. Exercises in pivoting on the thumb

are valuable, such as the following. The left hand (for which the fingering is given below the notes) should play two octaves below the right:

Ex. 1



Here is an exercise in broken sixths, which will tend directly to expand the hand:



In practicing the latter exercise, the wrist should be held high, and the hand and forearm should be allowed to rotate freely from side to side, in the direction of each key as it is played. The exercise may be carried up and down through two octaves, and in other keys, if desired. When the pupil's hand has grown sufficiently, broken octaves instead of sixths may be employed.

For musical material, you will of course choose studies and pieces in which octaves are not a prominent feature, and where occasional stretchy chords may be modified to suit the pupil's limitations. Of moderate compass among classics are Bach's Two-Part Inventions, and among more modern studies Heller's Op. 47 and Op. 46. For pieces, the following occur to me:

Haydn: *Sonata in F, No. 20* (Presser edition).

Jadassohn: *Albumleaf in A flat*.

Debussy: *Arabesque in G major*.

Gouvy: *Impromptu in A major*.

The Equipment of an Artist

What is required of a first-class piano artist, of whom the most is demanded?—M. D.

This is a large order; for if we look about sufficiently, we must realize that only one of perhaps ten thousand piano students ever attain the suggested standard. And how many Paderewskis, De Pachmanns and Bauers are there?

But the small number of these first-raters is not so surprising if we consider the necessary qualifications, some of which are:

- (1) Evident musical talent, and an early development of that talent.
- (2) A genius for accuracy of detail.
- (3) Strong and supple hands and fingers, well adapted to the keyboard.
- (4) The ability to criticize one's self, and—better still—to withstand criticism from others.
- (5) A vigorous physique, and unflinching nerves.
- (6) An attractive and gracious personality.
- (7) Infinite concentration and perseverance.

Given all these qualities, next in order comes their development by years of unflagging industry. For a beginning, let us say that the candidate (already well over the preliminary stage) pursues the regular course in a first-class conservatory, where four to six hours are spent daily during the required number of years in piano practice, which is supplemented by class work in musical theory and other cultural subjects. With diploma in hand, is she now a full-fledged artist? Far from it; for after this apprentice period should come a period of digestion of the instructions received; of the gradual unfolding of the individuality and maturity of her genius. Then, and then alone, is she prepared to tempt the capricious public, and to strengthen those points in which its criticisms may find her weak.

These are some of the tasks that confront the young aspirant. Do they seem insurmountable? At the top of the pianistic ladder are only those dauntless souls who have carried forward the banner, *Excelsior*, through every hardship; and it is to such alone that the title of Great Artist may finally be given.

A POOR PIANO TEACHER NAMED BRAHMS

As most musicians know, the Brahms' transcriptions of the Hungarian dances resulted from the chance that in his youth Brahms acted as accompanist to Remenyi, the Hungarian gypsy violinist. The two met in Hamburg, 1852; and Remenyi's accompanist having failed to appear, he asked Auguste Böhm to suggest a substitute. Böhm recommended "a poor piano teacher named Johannes Brahms." Let Remenyi himself tell the rest, as he does in the book by Gwendolyn Kelley and George P. Upton, entitled *Edouard Remenyi, Musician, Litterateur and Man*.

"About five o'clock of the same day, while practicing in my room, somebody knocked at the door, and in came a youth with a very high soprano voice, but whose features, owing to the dusk of the evening, I could not well discern. I lighted a candle, and then saw standing before me a young man who appeared to be about sixteen or seventeen years of age. Both of us at that time were mere boys, and probably looked younger than we were in reality. He observed in a modest way, 'My name is Johannes Brahms. I have been sent here by Mr. Böhm to accompany you and shall be very happy if I can satisfy you as an accompanist.' We began to rehearse at once, but he had scarcely touched the piano before I found that he was a far better musician than my previous accompanist, and I became interested at once in my new-made friend. I don't know why, but at that very instant a sort of aureole seemed to linger round his face, it lighted up so beautifully, and I distinctly remember soliloquizing to myself: 'There is genius here. This is no ordinary pianist. Fate has laid her fingers on my friend.' I addressed to him question after question concerning his career, and learned among other things that he made compositions of his own. We ceased rehearsing, and when he began to play one of his sonatas, violin, *soirée* engagements and everything were forgotten in the intense enthusiasm that was engendered by the occasion.... You may imagine the character of the interview when I tell you we did not separate till four o'clock in the morning."

MUSIC AND GOODWILL

Writing in the *Atlantic Monthly*, Sir Francis Younghusband, a British army officer of distinction, reminds us that "shell-shock" was not confined to the war. "In most people's lives occasions come when some fearful shock knocks them off their balance as completely as shell-shock." He writes feelingly of the need of a religion founded on "World-Love" to combat such emotional disorganization, in which apparently music is to play a prominent part.

"We should need music—the music of poetry and the music of sound—to strengthen and refine the sentiment in us," he says. "We should want songs, hymns, anthems, oratorios, which would stimulate love of Mother-World as patriotic songs and marches stimulate love of country, and express in simple, soul-inspiring words and melodies the ineffable bliss of World-Love in moments of supreme exaltation. We should want words and music which will show us what true excellence is, and encourage us to admire, worship, and strive to attain it; words and music which will deepen our faith in the love at the heart of Mother-World, and exhort us to pray for strength, purity, courage and endurance; and words and music which will urge us to put World-Love into every act of our common-day life, till our good-will is absolutely invincible, and at the close of each day we may feel at peace with ourselves and with all the world."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted By A. S. GARBETT

PHONOGRAPH VERSUS RADIO

MANY music lovers are wondering how far that intensely modern form of concert-going at home, listening to radio music, is affecting the admirers of the talking-machine and its records. Writing in the *London Musical Opinion*, "Schaunaud" gives his entertaining views on the subject:

"There are signs that the gramophone companies are awakening to the fact that the serious music lover may be, after all, their strongest support. With all its faults—the principal among these is that we are rarely given an orchestral work in its entirety, and that when we are so favored it is necessary to change over every three and a half minutes—I find myself resorting to it more and more, in spite of the opportunities offered for 'listening in.' Within the limits of my collection of records, I am sure of hitting a piece of music to fit the mood of the moment. There is a boon in this, and for none more so than for the mind compelled to wrestle with new music. Naturally, the records we

acquire become a collection of favorites, and to go back to these at the whim of the moment is like going back to an old pipe during the process of breaking in a new one.

"I look to the gramophone companies before long to remedy the major flaw in their achievement so far—to give us records which will play for the duration needful to present a symphonic movement without a break as the broadcasting people can do, for if this rumor speaks truth, the means to do this without altering the model of the instrument has already been hit on. In conclusion, it is not altogether prejudice against a new thing which leads me to prefer the way of the gramophone to the way of the broadcaster. Is there not something just a trifle vulgar about this broadcasting of music and speech—of song and homily—into the air for all to receive whether they like it or not? We shall be nearer to the vision of Edward Bellamy when the power to select is added to our power to receive."

THE GIFT OF AUDITORY IMAGERY

AMONG psychologists, Carl E. Seashore, of the University of Iowa, is almost alone in seeking to plumb the depths of musical talent by the modern method of measurement and mental tests. His description of the power some musicians (perhaps all true composers) have of hearing music "with the inner ear" is taken from his book, *The Psychology of Musical Talent*.

"When we have heard a tune, some of us have the power to hear it over again; it comes back to us; it follows us; it may even be so persistent as to haunt us. It is heard in imagination—more than imagination, in act, for it is actual hearing in the absence of outward sound. We can play the tune, hear the counterpoint, follow the resolution of the chord, admire the attack, respond emotionally to the exquisite nuance which are rolled off in our mind's ear. This is called auditory imagery. In this auditory imagery lies one

of the most precious of the gifts of music—the ability to live in a world of mental tones. In this capacity nature has bestowed her gifts unevenly. One reason the radical difference among individuals is not well known is that those who are not blessed with it do not know what they lack or miss. It is like color-blindness; the color blind individual does not perceive what he fails to see.

"In this fact of inner experience, subjective music or realism, the constant reverberation to musical ideas because they are lived in the concrete, lies the explanation of the mysterious holds of music upon some minds, and the scientific explanation of much of the art of appreciation. One person is cool and logical in his musical reaction—makes a good business man, supervisor or director; the other is warm in emotional response and is the artist. Here is the cornerstone of the 'artistic temperament.'"

LISZT AMONG HIS PUPILS

BETTINA WALKER, a pianist who had the advantage of studying with Liszt at Weimar, gives us the following in her book, *My Musical Experiences*.

"The following may serve as an example of how he (Liszt) treated a bungling and badly trained player: A young man began to play one of the Meister's own compositions—a difficult *polonaise*—and in a few bars from the start came down with a jumble of wrong notes on a difficult chord, and when Liszt said, in a loud voice, 'Begin again,' the luckless player, trying the piece a second time, made the same blunder over again.

"'Shame, shame!' said Liszt, in a still louder voice, 'begin once more!' The unfortunate individual started off once again, came to the passage and, for the third time, played the chord all wrong. Then, indeed, there was a scene which I cannot easily forget. Liszt's voice trembled with anger and scorn, as, flinging the music from the desk, he said more than once, in a voice which was calculated to terrify us all, 'Do you know to whom you have been playing? You have no business here. Go to the Conservatoire; that is the place for such as you.'"

IN HONOR OF STEPHEN FOSTER

A News note informs us that the "Old Kentucky Home," near Bardstown, Kentucky, where Stephen Collins Foster wrote the song known all over the world by the name, was dedicated July 4 as a memorial to the author and composer. As the result of all appeal by Governor Edwin P. Morrow, and the appointment of a State Commission, a fund was raised and the "Old Kentucky Home Association" was incorporated to buy the old house and maintain it for the benefit of future generations.

A good thing! Yet one cannot help wishing that the house had been bought and maintained for the benefit of the sweetest of American singers while he y lived. He need not then have died in the pauper's ward of Bellevue Hospital!

The house, we learn, is of historic importance, aside from its connection with Foster, according to the *New York World*. It was built in 1795 by Judge John Rowan, one of the first United States Senators from Kentucky. Lafayette was entertained there in 1825. It is known as "Federal Hill," and is said to be one of the purest examples of Colonial architecture now remaining in Kentucky.

The transfer to the State also commemorated the ninety-seventh anniversary of Stephen C. Foster's birth. His birthplace at Pittsburgh belongs to that city. A few years ago another memorial was established in the form of an endowment to enable the Bowery Mission, New York City, to help men as down and out as he was when he lived on the Bowery and sold his songs for a few dollars to buy bread and rum.

MUSIC AFTER MEALS

In an entertaining volume of essays published under the title of *Music and Life* Mr. W. J. Turner writes one "On Listening to Music," in which he discusses the difficulty of listening to good music after a full meal.

"There seems to me little doubt that most of our audiences go to the concert-hall or theater more or less fuddled with food and drink. They have not eaten or drunk to excess, merely to repletion; and as every athlete knows, it is impossible to do good work immediately after a heavy meal. People seem to think that they can listen to music in a state in which no first-rate composer would dream of composing. They believe that no work is required of them; but if it does not take quite so much mental energy to listen to a Brahms symphony as to write it, yet it takes far more than the average listener is capable of. Large numbers of people sit through the 'Promenades' in a state of blissful stupor, digesting their dinner to the sound of music. It takes something like Tschaiowsky's '1812' Overture to make much of an effect upon them. Their senses are not keen enough to perceive the wealth of musical beauty that is in any first-rate work. No one would wish to debar them from the pleasure they get, but it is a very tame and primitive sensation compared with the intense and passionate realization of musical beauty which comes with concentration and the exercise of the sensuous imagination."

Haydn apparently felt the same way. Did he not write his "Surprise Symphony" to startle his comatose audience in the days when it was the fashion to dine heartily, and wash down the good roast beef with copious draughts of port wine?

"I compose for myself; it is just a question between me and my Maker. I grow as I exercise my faculties, and expression is a necessary form of spiritual exercise. How shall I live? Express what I think and feel or what you feel? No, I must be honest and sincere. I must for the need of myself, live my own life, for work is for the worker at the last."—RICHARD WAGNER.

THE PRINCESS
VALSE CAPRICE

DECEMBER 1923

Page 831

brilliant recital number by a popular contemporary writer. Grade 4.

Allegretto M.M. ♩ = 72

MANA-ZUCCA, Op. 90, No. 1

23

p

f

espress.

rit.

a tempo

Fine

D.C.

TAMBOURIN

from "CÉPHALE ET PROCRIS"
ANDRÉ GRETRY

EDOUARD SCHUETT

Gretry (1741-1813) wrote no less than 50 operas. From one of these, an *air de ballet* in classic style, has been newly transcribed by E. Schuett. Grad.
Presto ma non troppo M.M. $\text{♩} = 126$

The musical score is written for piano and voice. It begins with a forte (*ff*) piano accompaniment in the right hand, marked *senza Ped.* (without pedal). The melody is in the right hand of the piano, with various fingerings and dynamics. The score includes a vocal line (cant.) in the right hand of the vocal staff, marked *un poco tranquillo*. The piano accompaniment features a variety of dynamics, including *pp* (pianissimo), *f* (forte), *sf* (sforzando), *p* (piano), and *cresc.* (crescendo). The score is marked *To Coda* and *un poco tranquillo*. The tempo is *Presto ma non troppo* with a metronome marking of $\text{♩} = 126$.

pp scherzando

f

pp *f* *p* *f* *p* *espr. p* *p*

p

p

D.C.

DA *ff* *pp* *poco a poco cresc.*

f *p* *pp leggiero* *poco a poco cresc.*

f *ff* *ff* *ff* *sf* *ff* *ff* *ff* *ff*

A showy concert polka, lying well under the hands. Grade 4.

Allegretto M. M. ♩ = 108

EDUARDO MAF

Allegretto M. M. ♩ = 108

EDUARDO MAI

leggiere

cresc.

f

p

rall. poco

p

cresc.

poco

p

cresc.

f

Fine

mf

p

con grazia

mf

cresc.

f

sf

cresc.

f

D. S. §*

TRIO

TRIO

Measures 1-12 of the Trio section. The music is in G major (one sharp) and 3/4 time. The score is written for piano with two staves. The first staff contains measures 1-12, and the second staff contains measures 1-12. The music features complex fingerings and dynamics. The first staff has a *p* (piano) dynamic at measure 1, a *mf* (mezzo-forte) dynamic at measure 5, and a *cresc.* (crescendo) marking at measure 8. The second staff has a *p* dynamic at measure 1, a *cresc.* marking at measure 8, and a *f* (forte) dynamic at measure 10. The music is characterized by rapid sixteenth-note passages and complex fingerings, including triplets and sixteenth-note runs. The key signature is G major (one sharp), and the time signature is 3/4.

First system of musical notation for "In the Boat". It consists of two staves, treble and bass. The key signature has one flat (B-flat). The first staff begins with a forte (*ff*) dynamic and contains several measures with eighth and sixteenth notes, some beamed together. The second staff begins with a mezzo-forte (*mf*) dynamic and features a steady eighth-note accompaniment. There are fingerings (4, 8, 3) and slurs throughout the system.

Second system of musical notation. The first staff continues with eighth-note patterns and includes a forte (*f*) dynamic. The second staff continues the accompaniment, ending with a piano (*p*) dynamic and a "D.S." (Da Capo) instruction. The system concludes with a key signature change to two flats (B-flat and E-flat).

IN THE BOAT

WALTZ

HOMER NORRIS

The late Homer Norris was a leading American composer. His works, even those of easy grade, display rare musicianship. Grade 2.

With light swinging motion M.M. ♩ = 60

Third system of musical notation. The first staff begins with a piano (*p*) dynamic and contains several measures with eighth and sixteenth notes, some beamed together. The second staff continues the accompaniment. There are fingerings (2, 4, 1, 4, 2, 5, 3, 1) and slurs throughout the system.

Fourth system of musical notation. The first staff continues with eighth-note patterns. The second staff continues the accompaniment, featuring a mezzo-forte (*mf*) dynamic. There are fingerings (1, 4, 1, 4, 2, 5, 2, 3) and slurs throughout the system.

Fifth system of musical notation. The first staff begins with a fortissimo (*ff*) dynamic and contains several measures with eighth and sixteenth notes, some beamed together. The second staff continues the accompaniment, featuring a mezzo-forte (*mf*) dynamic. There are fingerings (5, 1, 5, 1, 5, 1, 5, 1) and slurs throughout the system.

Sixth system of musical notation. The first staff continues with eighth-note patterns. The second staff continues the accompaniment, featuring a piano (*p*) dynamic. There are fingerings (5, 1, 2, 4, 1, 2, 1, 4, 2, 1, 2, 3, 1) and slurs throughout the system.

Seventh system of musical notation. The first staff continues with eighth-note patterns. The second staff continues the accompaniment, featuring a mezzo-forte (*mf*) dynamic. There are fingerings (2, 4, 1, 4, 2, 5, 2, 3) and slurs throughout the system.

Eighth system of musical notation. The first staff continues with eighth-note patterns. The second staff continues the accompaniment, featuring a mezzo-forte (*mf*) dynamic. There are fingerings (5, 4, 3, 1, 2, 4, 2, 3, 4, 1, 2, 4, 2, 3, 1) and slurs throughout the system.

JUBILEE MARCH

The most recent composition of the celebrated European march writer. Also published for Piano Solo, Band and Orchestra.

FRANZ von BLON

SECONDO

Tempo di Marcia M.M. $\text{♩} = 120$

The musical score is presented in a multi-staff format, typical of early 20th-century sheet music. It begins with a treble and bass clef, followed by a key signature of one flat. The tempo is indicated as 'Tempo di Marcia M.M. 120'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' and 'ff'. The piece is numbered 8 at the bottom right.

JUBILEE MARCH

Tempo di Marcia M.M. $\text{♩} = 120$

PRIMO

FRANZ von BLON

This musical score is for a piece titled "Jubilee March" by Franz von Blon, published in December 1923. The tempo is marked "Tempo di Marcia" with a metronome marking of 120 beats per minute. The score is for a piano and organ arrangement, with the piano part on the left and the organ part on the right. The key signature is one flat (B-flat major or D-flat minor). The score is divided into two systems, each containing five staves. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The organ part features a variety of chordal textures, including triads, dyads, and single notes. The score includes various musical notations, such as dynamics (f, ff), articulation (accents), and fingerings (numbers 1-5). The piece concludes with a double bar line and repeat signs.

Trio

1 4 1

f

5 3 2 1

1 2 4

3

8 8 8 8

To be played in *polka* time, with firm accents.

SPICK AND SPAN

Allegretto moderato M.M. $\text{♩} = 108$

SECONDO

WALTER ROLFE

mf

cresc.

f

fz

cantabile

mf

cresc.

decresc.

fz

mf

cresc.

f

fz

31

Trio

SPICK AND SPAN

PRIMO

WALTER ROLFE

Allegretto moderato M.M. ♩ = 108

TARANTELLA

Requiring nimble fingers and a clear touch. A good practice piece. Grade 3.

PAUL du VAL

Allegro molto M.M. ♩ = 144

f con spirito

senza rall. sfz

mf

f

mf

f

ff

f

mf

f senza rall. mf

cresc.

f

mf

cresc.

f

mf

f

mf

ff

last time to finale

senza rall.

mf

ff

CHRYSANTHEMUM

AVE CORBETT

Moderato MM. 9-10

1 3 1 1 2

mp *cresc.*

1 3 2 5 1 4 1 5 2

dim. *mf* *cresc.*

1 3 2 5 4 1 5 2 3

mp *f* *dim. rit.* *Fine* *mf*

1 2

rit. e dim. *Fine* *Fine*

British Copyright secured

THE JOLLY SAILOR BOY

In true nautical style, bluff and hearty. Grade 2½

Allegro con brio M.M. ♩ = 108

CARL MOTER


Allegro con brio M.M. ♩ = 108

12

Copyright 1923 by Theo. Presser Co.

British Copyright secured

CURWEN



EDITION

THE BEST THAT ENGLAND HAS PRODUCED

IN

KINDERGARTEN BOOKS

Books of Rhythmic Expression and Musical Drill

ACTION PIECES FOR RHYTHMIC EXPRESSION. Music selected and arranged by Percival Garratt, with introduction by Nancy Henry. Children illustrate the music by bodily movement. **Price, 75 cents**

FIRST LESSONS IN RHYTHMIC GYMNASTICS. By T. Keighley, Mus. D., Professor, Royal Manchester College of Music. Twelve songs for young children, with full particulars of movements for arms and feet. **Price, 75 cents**

PERCUSSION BAND BOOK. Music selected and arranged by Percival Garratt, with introduction by Nancy Henry. Children orchestrate the music with toy percussion instruments. **Price, 75 cents**

RHYTHMIC EXERCISES FOR SCHOOLS. By Dr. T. Keighley. A second book including some rhythmic games. **Price, 75 cents**

RHYTHMIC WORK. By Kathleen Mortimer. Music by Gwynne Davies. Plays, games, and dances, rhythmically arranged. A practical book by practical teachers. **Price, \$1.75**

Contents—General Music, Little Rhythmic Plays, Games, Dances, Musical Interpretation, Fantasy.
Fully Illustrated With Photographs, Diagrams and Music.

Imported and
For Sale by

GEORGE H. DOWS
1701 CHESTNUT ST., PHILA., PA.

KIMBALL

"The Instrument of Yesterday, Today and Tomorrow"

ONE of the greatest "Mephistos" of operatic history, Pol Plancon, in years past singled out the KIMBALL Piano for his hearty avowal of esteem and admiration.

Alessandro Bonci, today renowned both in Europe and throughout North and South America, most cordially praises the KIMBALL as "an instrument of highest musical qualities."

Thus do succeeding generations unite in one consensus—a continuous chain of unanimous testimony—foretelling many triumphs still awaiting the KIMBALL, the "piano of imperishable fame."



Style 29

KIMBALL

Grand Pianos Music Rolls
Upright Pianos Phonographs
Player Pianos Pipe Organs
Reproducing Pianos



Model M

Descriptive catalogs, also nearest dealer's address, sent you on request

W. W. KIMBALL CO.
(Established 1857)

Factory and Executive Offices:
CHICAGO, U. S. A.

W. W. KIMBALL CO., Dept. KE
306 South Wabash Avenue, Chicago, Ill.
Gentlemen: Please mail catalog and information on instrument marked X:

<input type="checkbox"/> KIMBALL Grand Pianos	<input type="checkbox"/> KIMBALL Phonographs
<input type="checkbox"/> KIMBALL Upright Pianos	<input type="checkbox"/> KIMBALL Player Pianos
<input type="checkbox"/> KIMBALL Reproducing Pianos	

☐ Also mail paper floor pattern for "Style 29"—free.

Name.....

Address.....

Books of Value to Own

Books of Delight to Give

Mathews, W. S. B. POPULAR HISTORY OF MUSIC. From the Earliest Times to the Present. Cloth. \$2.00
POPULAR HISTORY OF MUSIC. Supplement. 60 cents

The story of music told in interesting narrative fashion and giving reader and student a clear and comprehensive idea of the development of the art, its heroes and their accomplishment. Numerous illustrations accompany the extremely readable text.

Goodrich, A. J. MUSICAL ANALYSIS \$2.00. A standard work; no one, whether teacher, student or amateur who wishes to be able to understand and analyze the works of the great composers of every age, should fail to acquire it.

Charles Wakefield Cadman. FROM HOLLYWOOD. A Suite of four numbers for the Piano, Op. 80. No. 1, JUNE ON THE BOULEVARD. No. 2, TO A COMEDIAN. No. 3, TWILIGHT AT SYCAMORE NOOK. No. 4, EASTER DAWN IN HOLLYWOOD BOWL. Four extraordinarily beautiful numbers, replete with fascinating melodies and piquant rhythms. The superlative musical value of this new Suite will add materially to the fame of Cadman as a writer of American Music. An unusually attractive book, the cover rich in the California colors of Orange and Blue, the illustrations and prose poems in tints, the music in black, the book tied with silk cord. **\$1.50**

Mana-Zucca. IN CANDYLAND. A book of illustrated verse, with music. Here are sugary rhymes to tuneful measures and wondrous pictures. The stories in verse, of a fresh and unhackneyed character, delight the child because they tell of some wonderful happenings in Candyland, which are in perfect sympathy with the child's interest.

The merry melodies are truly tuneful, and the young hearts and hearts that are young will fairly revel in the delightful themes. The pictures, in five and six colors, are unusually attractive in their originality and coloring.

As a birthday remembrance or a holiday gift book, no more charming volume could be imagined. **\$2.00**

Ask Your Dealer to Show You
These Publications. If not
obtainable, Write us.

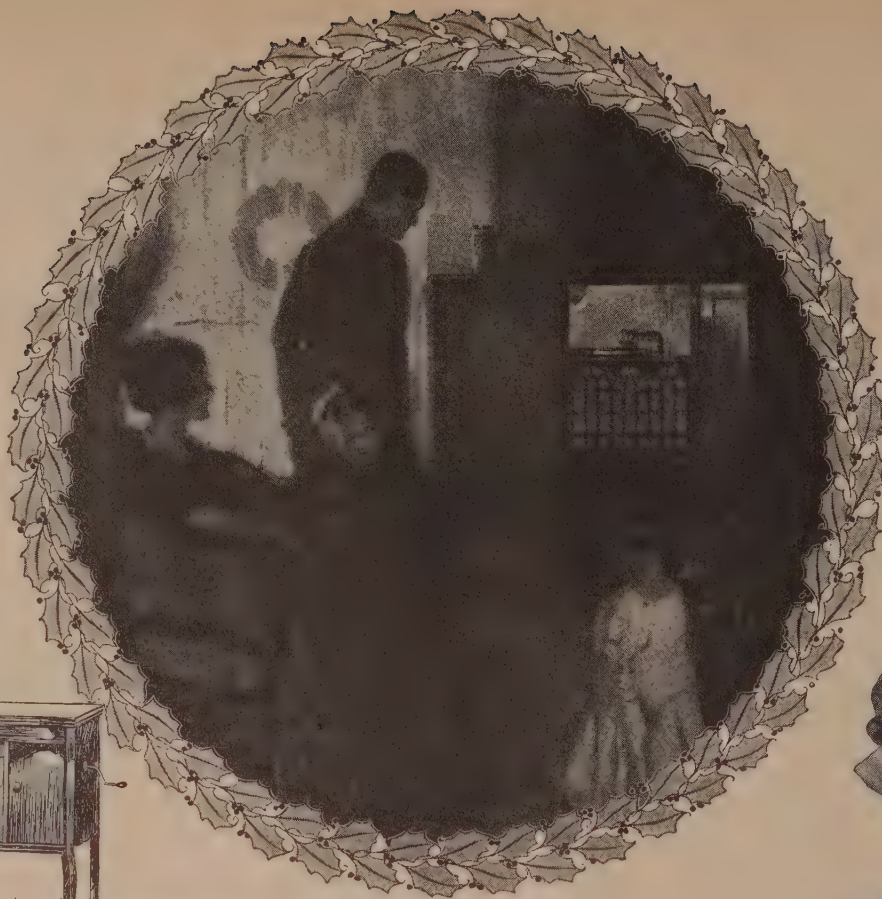
The John Church Company
"The House Devoted to the Progress of American Music"

109-111 West 4th Street
CINCINNATI

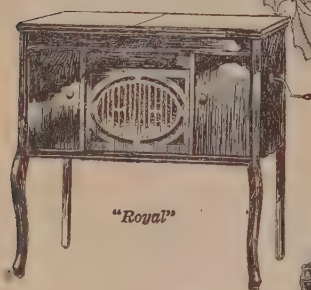
318-320 West 46th Street
NEW YORK CITY

Descriptive Catalogs
Mailed Free Upon Request

This



Model 200



"Royal"



Model 185



Godowsky



Ney



"Gotham"



Model 127



Onegin

Brunswick Artists of the New Hall of Fame

Michael Bohnen
Chamlee
Danise
Claire Dux
Florence Easton
Godowsky
Josef Hofmann
Huberman
Maria Ivogun
Theo Karle
Lauri-Volpi
Elly Ney
Sigrid Onegin
Rethberg
Max Rosen
Marie Tiffany



*All on Brunswick
Double-Faced
Gold Label Records*



Liberal Terms

Your Brunswick dealer will gladly arrange terms of payment to meet your requirements on any Brunswick you select. Over 20 models from which to choose, including superlatively beautiful period and console types. Prices range from \$45 to \$775.



Model 207



Ivogun



Dux



"Chippendale"



Model 210



Huberman

Tiffany

Rosen



"Oxford"



Bohnen



Model 212

ALWAYS SOMETHING NEW ON BRUNSWICK RECORDS
NO WAITING FOR THE OLD ONCE A MONTH RELEASES

Christmas bring the NEW HALL OF FAME into your home

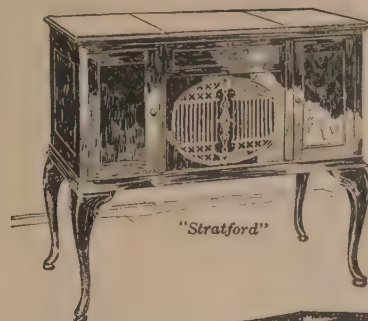


"Beaux Arts"

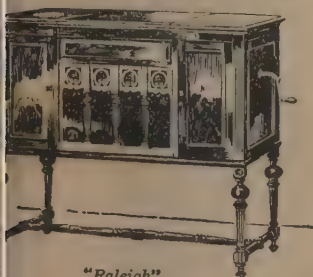


Hofmann

Easton



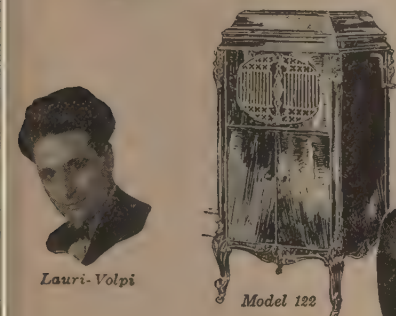
"Stratford"



"Raleigh"



"Tudor"



Model 122



Lauri-Volpi



Karlo

ACCLAIMED by highest musical authorities, both in Europe and America, as the ultimate in musical art, a Brunswick phonograph bespeaks eloquently, the *understanding* and *appreciation* of good music which marks the home of culture, the world over.

Pictured here are a few of the more notable period, console and de luxe styles — those singularly adapted for Christmas giving. All embody the exclusive Brunswick Method of Reproduction—the internationally acclaimed *Ultrona* and the *Oval Tone Amplifier* of moulded wood—an advancement obtainable in no other make of instrument.

Prices range from \$45 to \$775. More than twenty designs, combining fine furniture with fine music, from which to choose. There is an authorized Brunswick dealer, of recognized prestige as a musical authority, in your community.

THE BRUNSWICK-BALKE-COLLENDER CO.
Manufacturers—Established 1845
CHICAGO NEW YORK CINCINNATI TORONTO

Brunswick Records Play On All Phonographs
Brunswick Phonographs Play All Records



Model 217



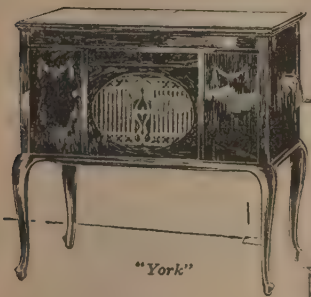
Danise



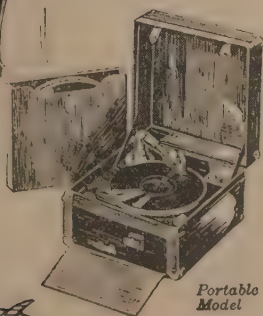
Chamlee



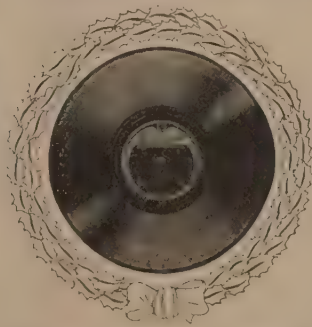
"Cambridge"



"York"



Portable Model



Model 105

The Sign of Musical Prestige
Brunswick
PHONOGRAPHS AND RECORDS



Christmas Gift Suggestions for Music Lovers

Thirty-Fifth Annual Holiday Offer—Special Low Prices



THESE PRICES POSITIVELY WITHDRAWN JANUARY 1st, 1924

These Prices Are for Cash with Order and with the One Exception Noted Transportation Charges Are Paid by Us

THEODORE PRESSER COMPANY

Music Publishers and Dealers
Mail Order Music Supply House

1710-1712-1714 Chestnut Street, Philadelphia, Pa.

PIANO ALBUMS

*Collections of Numbers in Medium Grades
Suitable for Pianists of Average Ability*

Piano Players' Repertoire

Regular Price, 75c Holiday Cash Price, 50c
39 ideal pieces for the study and entertainment needs of average pianists.

Standard Parlor Album

Regular Price, 75c Holiday Cash Price, 50c
41 melodious and entertaining pieces.

Standard American Album

Regular Price, 75c Holiday Cash Price, 50c
42 delightful upper medium grade pieces.

Standard Opera Album

Regular Price, 75c Holiday Cash Price, 50c
Immortal melodies from great operas.

Celebrated Pieces

In Easier Arrangements
Regular Price, \$1.00 Holiday Cash Price, 60c
28 celebrated compositions brought within the ability of the average pianist.

Popular Home Collection

Regular Price, 75c Holiday Cash Price, 50c
46 very pleasing piano solos.

Standard Students' Classic Album

Regular Price, 75c Holiday Cash Price, 50c
48 medium grade piano pieces by the best writers.

Standard Brilliant Album

Regular Price, 75c Holiday Cash Price, 50c
27 pieces of a showy nature, yet not difficult.

Popular Salon Album

Regular Price, 75c Holiday Cash Price, 50c
35 brilliant numbers by modern composers.

Intermediate Study Pieces

Regular Price, 75c Holiday Cash Price, 50c
31 enjoyable and instructive numbers.

Album of Descriptive Pieces

Regular Price, \$1.25 Holiday Cash Price, 75c
Characteristic piano pieces that are very interesting and thoroughly entertaining.

American Composers' Album

Regular Price, \$1.25 Holiday Cash Price, 75c
Excellent numbers by American Composers.

Modern Drawing Room Pieces

Regular Price, \$1.25 Holiday Cash Price, 75c
This album is a great favorite with many.

Parlor and School Marches

Regular Price, \$1.00 Holiday Cash Price, 50c

School and Home Marches

Regular Price, 75c Holiday Cash Price, 50c

Sunday Piano Music

Regular Price, \$1.00 Holiday Cash Price, 60c
Music suitable for Sunday playing at church or home.

From the Far East

By George Tompkins Regular Price, \$1.00
Holiday Cash Price, 60c
Six characteristic Oriental sketches. Interesting to theatre pianists.

Album of Favorite Compositions

By H. Engelmann Regular Price, \$1.00
Holiday Cash Price, 60c
The popular compositions of a very popular composer.

First Recital Pieces

Regular Price, \$1.00 Holiday Cash Price, 60c
A popular collection of second and third grade pieces.

An album of music is always acceptable, and the compilations for various classifications listed below are the best to be obtained at their respective prices. The Special Holiday Cash Prices enable one to secure ideal gifts for music lovers at nominal prices.

Left-Hand Recreation Album

Regular Price, 75c Holiday Cash Price, 50c
Pieces in which the left hand predominates. Some are for the left hand alone.

Tranquil Hours

Regular Price, \$1.25 Holiday Cash Price, 75c
Piano music of a calm, sacred type.

PIANO ALBUMS—DIFFICULT

*Collections That Will Appeal to the
Proficient Pianist*

Celebrated Compositions

By Famous Composers
Regular Price, \$1.00 Holiday Cash Price, 60c
Every good pianist wants such pieces.

Popular Recital Repertoire

Regular Price, 75c Holiday Cash Price, 50c
Outsells many collections. Contains pieces such as "A la Bien Aimee," "Humoresque."

Masterpieces for the Pianoforte

Regular Price, \$1.50 Holiday Cash Price, 85c
Real masterpieces by the great composers.

Rachmaninoff Album

Regular Price, 75c Holiday Cash Price, 45c
Rachmaninoff's compositions that delight.

Russian Album

Regular Price, \$1.00 Holiday Cash Price, 60c
An album of interesting pieces by Russian composers.

Beethoven Selected Sonatas

Regular Price, \$2.50 Holiday Cash Price, \$1.50
Beethoven's 14 most played sonatas.

Advanced Study Pieces

Regular Price, \$1.25 Holiday Cash Price, 75c
Upper medium grade pieces.

Standard Advanced Album

Regular Price, 75c Holiday Cash Price, 45c
28 desirable classic and modern numbers.

Brahms Album

Regular Price, \$2.50 Holiday Cash Price, \$1.35
A fine selection of Brahms' numbers.

Exhibition Pieces

Regular Price, 75c Holiday Cash Price, 50c
22 brilliant solos that pleasingly display the technical ability of the performer.

Album of Six Piano Compositions

By Charles Hueter
Regular Price, \$1.00 Holiday Cash Price, 60c
Six exceptional numbers in modern style. Fine for recital or fifth and sixth grade teaching work.

Other Excellent Piano Albums

	Holiday Cash Price
Bach Album of Favorite Pieces.....	\$0.50
Selections from Piano Works—by Beethoven.....	.60
Album of Selected Compositions—by Chopin.....	1.20
Favorite Compositions—by Carl Bohm.....	.45
Waltzes—Chopin.....	.60
Famous Compositions—by Godard.....	.60
Famous Compositions by Chaminade.....	.60
Concert Album, Volume I, Classical.....	.75
Concert Album, Volume II, Popular.....	.75
Album of Miscellaneous Compositions—by Grieg.....	.75
Album of Pianoforte Pieces—Heins.....	.45
Hungarian Melodies—Hartmann.....	.75
Mississippi River Scenes—Kern.....	.75
Liszt Album.....	.75
Concert Album—Liszt.....	.80
Standard Concert Etudes; Difficult.....	1.00
Mendelssohn's Songs Without Words.....	1.05
Favorite Compositions—by Moszkowski.....	.45
Mozart's Sonatas: Complete.....	1.80
Favorite Compositions—by Mozart.....	.60
Tschaikowsky Album.....	.60
Paul Wachs' Album.....	.60

PIANO DUET ALBUMS

Original Four-Hand Pieces

Regular Price, \$1.25 Holiday Cash Price, 75c
The best obtainable four-hand piano numbers by good composers.

Music Lovers' Duet Book

Regular Price, 75c Holiday Cash Price, 50c
Medium grade duets, excellent.

Two Pianists

Regular Price, \$1.25 Holiday Cash Price, 75c
Brilliant and popular, grade four.

Operatic Four-Hand Album

Regular Price, 75c Holiday Cash Price, 50c

Standard Duet Players' Album

Regular Price, 75c Holiday Cash Price, 50c
Medium grade four-hand pieces.

Concert Duets

Regular Price, \$1.25 Holiday Cash Price, 75c
Excellent piano duets of a good character.

VIOLIN AND PIANO ALBUMS

Album of Favorite First Position Pcs.

Regular Price, \$1.00 Holiday Cash Price, 60c
One of the best albums ever made for violinists in the first stages.

Operatic Selections

Regular Price, 50c Holiday Cash Price, 55c

The Standard Violinist

Regular Price, 75c Holiday Cash Price, 50c
32 selections for all possible occasions met by the average player.

Selected Classics

Regular Price, 90c Holiday Cash Price 55c

Favorite Old-Time Tunes

Regular Price, \$1.00 Holiday Cash Price, 60c
Contains those numbers that awaken memories, as well as old jigs and hornpipes.

Album of Transcriptions

By Arthur Hartmann
Regular Price, \$1.00 Holiday Cash Price, 60c
Songs and piano numbers by the best writers transcribed for violin.

Other Excellent Violin Albums

	Holiday Cash Price
Society Dance Journal.....	\$0.50
Five First Position Pieces—Hartmann.....	.50
Student's Popular Album.....	.55
Violinist's Popular Repertoire.....	.50

ALBUMS FOR SINGERS

Artistic Vocal Album for High Voice.....	.75
Artistic Vocal Album for Low Voice.....	.75
Celebrated Recital Songs—Bispham.....	1.10
An unusually fine collection of 44 master songs.	
Church and Home Collection of Sacred Songs (High) (Low) each.....	.60
Church Soloist (High) (Low) each.....	.60
Eight Songs from Green Timber—Lieurance.....	.85
Indian Songs—Lieurance.....	.85
Songs of the North American Indian—Lieurance.....	.85
Oratorio Repertoire (Soprano) (Tenor) (Alto) (Bass) each.....	.60
Many foremost voice teachers acclaim these the best volumes of Oratorio Songs.	
Sacred Duets; For all Voices.....	.75
Secular Duets.....	.75
Seven Songs from Way Down South—Strickland.....	.75
Singer's Repertoire; 36 Songs.....	.50
Standard Song Treasury; 48 Songs.....	.50
Standard Vocalist; 50 Songs.....	.50
Studio Song Album.....	.60

ALBUMS FOR ORGANISTS

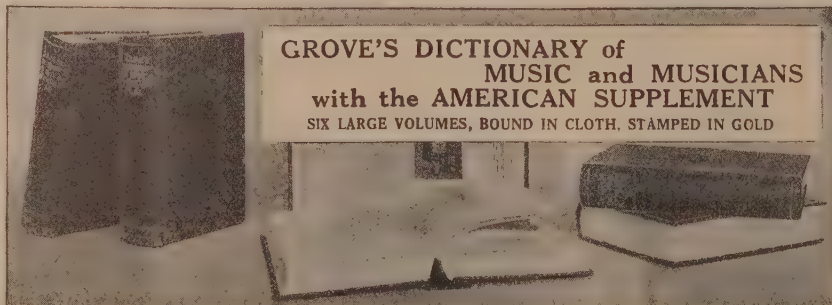
Album of Transcriptions—(Stewart) Cloth.....	1.30
Organist's Offering; Cloth.....	1.00
Wedding and Funeral Music; Cloth.....	1.30
American Organist; Cloth.....	1.30
The Organ Player; Cloth.....	1.30
Organ Repertoire; Cloth.....	1.30
Organ Melodies; Flexible Cloth.....	1.00
The Standard Organist; 43 Pieces.....	.50
The New Organist—(Whiting); Cloth.....	1.30

SPECIAL LOW PRICES ON CLOTH BOUND VOLUMES OF MUSIC

Handsome bound collections of standard and classical music for Piano Solo, Piano Duet, Violin, Cello, Organ and Voice, as well as fine bindings of the standard Operas and Oratorios.

Volumes that Make Ideal Gifts

Send immediately for list of over 100 volumes to be had in cloth bindings at special prices ranging from \$1.45 to \$5.45.



A Splendid Gift for a Musician.

Price, \$20.00 (not prepaid)

This greatest of all musical works embraces every branch of musical education, musical science, theory, history, biography, musical terms, aesthetics and musical industries. Over a period of sixteen years 184 musical specialists worked on this musical encyclopedia. The first five volumes contain 4,000 pages, and the treatment of every subject is most complete.

THE NEW AMERICAN SUPPLEMENT (the sixth volume) is an indispensable record of American musical institutions, personages and achievement. There are over 1,000 items in the index, and in itself this volume is a needed work for every music library.

Buy Yourself a Set on Easy Terms

\$4.00 will bring this set to you and the balance may be paid in monthly installments of \$2.00.

NIGHT ENTRANCING

A graceful ballet movement in modern French style. Grade 3.

VALSE

M. L. PRESTON

Tempo di Valse M. M. $\text{♩} = 63$ *a tempo*

SWEET IDLENESS

ROMANCE

H. ENGELMANN

A charming drawing-room and study piece, well worked out. Grade 3½.

dolce quieto con espress.

Andante con espressione M. M. ♩ = 54

The musical score is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). The piece is marked 'Andante con espressione' with a tempo of 54 beats per minute. The score is divided into several sections with varying dynamics and articulations. The first section begins with a piano (*p*) and *dolce* marking, followed by a *pp* (pianissimo) section. The second section includes a *rit.* (ritardando) and a return to *a tempo*. The third section features a *f* (forte) dynamic and a *rit.* marking. The fourth section is marked *Con anima* and *f*. The fifth section includes a *cresc.* (crescendo) and a *marcato* (marked) section. The sixth section is marked *brillante* and *mf cresc. string.* (mezzo-forte, crescendo, string). The seventh section is marked *sostenuto* and *ff* (fortissimo). The eighth section is marked *queto* and *fp* (fortissimo piano). The ninth section includes a *gr.* (grandioso) marking. The final section is marked *decrec.* (decrescendo), *rit.*, and *p dolce* (piano, dolce).

dolce
p
ff
mf
poco cresc.
p
dolce
mf
a tempo
brill.
rit.
Cadenza ad lib.
D.S.

COUNTRY DANCE

In the style of a *Ländler* or slow waltz. Grade 3½

GEORG EGGELING, Op. 229

Allegretto M.M. = 144
ff
mp
mf
f
p
ff
mf
f
ff
TRIO
sf Fine
dolce p
mf
mf
f
D.C.
Fine of Trio
rit.
D.C. Trio

* From here go back to *Trio* and play to *Fine of Trio*, then go the beginning and play to *Fine*
copyright 1923 by Theo. Presser Co

International Copyright secured

CONTRA DANCE

No. 1

Transcribed by I. Seiss

The 12 *Contre-Tänze* by Beethoven were originally for orchestra. No. 1, as transcribed for piano is particularly pleasing. Grade 5.

Allegro molto moderato M. M. ♩ = 108

L. van BEETHOVEN

The musical score is written for piano and consists of 12 systems of music. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro molto moderato' with a metronome marking of 108 beats per minute. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), *decresc.* (decrescendo), *sempre f* (always forte), *p dolce* (piano dolce), *espress.* (expressive), and *fz* (forzando). The score also includes articulations such as *leggiero* (light), *sempre* (always), and *pp* (pianissimo). The score is divided into sections by repeat signs and includes a 'Last time to Coda' marking. The score is transcribed by I. Seiss and is published by The Etude.

First system of the musical score for 'Raindrop Gavotte'. It consists of three staves. The top two staves are for piano, with dynamics *pp* and *p*. The bottom staff is for Coda, with dynamics *f*, *p*, *pp dim.*, and *ff*. The music features various fingerings and articulations.

RAINDROP GAVOTTE

A taking little teaching piece, by a very popular writer. Grade 2 $\frac{1}{2}$.Moderato con moto M. M. $\text{♩} = 116$.

HELEN L. CRAMM, Op. 33

Second system of the musical score for 'Raindrop Gavotte'. It consists of four staves. The top two staves are for piano, with dynamics *p*, *mf*, and *f*. The bottom two staves are for Coda, with dynamics *pp*, *cresc.*, *mp*, and *f*. The music features various fingerings and articulations.

MOON DAWN

RUDOLF FRIML

Transcription for Violin and Piano

ARTHUR HARTMANN

Very successful as a piano solo and admirably adapted for violin transcription.

Moderato M.M. ♩ = 108

Violin

Piano

Violin

Piano

mf

poco rit.

f

rit.

a tempo

rit.

a tempo

ossia gva lower if preferred.

Moderato più vivo

Fine

poco agitato

8

MARCH TRIUMPHANT

Excellent for all indoor marching, commencements, exhibitions, etc. Grade 3½.

FREDERICK WILLIAMS, Op. 107

In march time M. M. ♩ = 84

The musical score for "March Triumphant" is presented in a standard piano format with two staves per system. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score begins with a forte (f) dynamic and includes various musical elements such as triplets, slurs, and accents. Dynamic markings include f, mf, ff, p, and cresc. The piece concludes with a "D.S." (Da Capo) instruction. Fingerings are indicated by numbers 1-5 above or below notes. The score is a single-page layout with a copyright notice at the bottom.

JUNE AND DECEMBER

ADDISON F. ANDREWS

Allegretto con moto

mf June's a rare and ros - y month,

mf Sum-mer's o - ver - ture; All the world's a song of joy And lov - ers' hearts are sure.

rit. *mf a tempo*

sempre cresc. *f* Lov - ers' hearts are sure, mysweet, And lov - ers' vows are true. June's a rare and ros - y month When

ff rit. *a tempo* *mp meno mosso e mesto* sum-mer-time means you! Bleak De-cem-ber, cold and gray, Marshals out the year, All the trees are

mf Tempo I. gaunt and bare, All the fields are sere. All the fields are sere, my own, But shall that bring me rue? De-cem-ber's but a

sempre cresc. *f rit.* *ff largamente* *molto rit.* see - ond June, De - cem - ber's but a see - ond June, If win-ter-time means you, If win-ter-time means you!

sempre cresc. *f rit.* *ff largamente* *molto rit.*

SPIRIT DIVINE

ANDREW REED

Mrs. H. H. A. BEACH, Op. 88

Lento semplicemente *pp*

SOPR. *pp* Spir-it di-vine, at - tend our prayers, And make this house Thy home, — De- *p*

TENOR *pp* Spir-it di-vine, at - tend our prayers, And make this house Thy home, — De- *p*

ORGAN *pp*

scend with all Thy gra - cious powers, Oh, come, great Spir - it come! *f* *dim.* *p*

scend with all Thy gra - cious powers, Oh, come, — great Spir - it come! *f* *dim.* *p*

mf *f* *p* Come as the light, to us — reveal Our emp - ti - ness and woe — *mf* *f* And lead us in those paths of life Where- *p*

p *mf* *p* Come as the fire, and purge our hearts Like sac - ri - fi - cial flame, — Let *p*

on — the righteous go. — Come as the fire, and purge our hearts Like sac - ri - fi - cial flame, — Let *p*

our whole soul an of-f'ring be To our Re-deem-er's Name.

our whole soul an of-f'ring be To our Re-deem-er's Name.

Man.

And let Thy Church on earth become

Come as the dove, and spread Thy wings, The wings of peaceful love,

Blest as the Church a - bove. Spirit divine, at - tend our prayers, Make a lost world Thy home;— De - scend with all Thy

Spirit divine, at - tend our prayers, Make a lost world Thy home;— De - scend with all Thy

gracious powers, Oh, come, great Spir - it, come. Oh come!

gracious powers, Oh, come, great Spir - it, come. Oh come!

dim.

dolcissimo

pp

* Poem by
Mrs. JOHN T. VAN SANT

THE NIGHT AFTER CHRISTMAS

FRIEDA PEYCKE

Allegretto

(Playfully)

'Twas the night after Christmas and all thro' the house not a creature was stirring, not

(Silent Night Melody)

The first system of musical notation is for the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 6/8 time. The tempo is marked 'Allegretto'. The first measure is marked 'mf' (mezzo-forte). The melody is a variation of the 'Silent Night' melody, played playfully. The second measure is marked 'mp' (mezzo-piano).

ev-en the Mouse! The me-chan-i-cal Mouse, The mar-vel-ous Mouse Who tray-eled and trav-eled all o-ver the house.

(Disappointed)

(Fearfully)

The second system of musical notation continues the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 6/8 time. The tempo is marked 'Allegretto'. The first measure is marked 'mf' (mezzo-forte). The melody is a variation of the 'Silent Night' melody, played playfully. The second measure is marked 'mp' (mezzo-piano).

His spring was demolished and powerless to run from the little toy sol-dier with his little tin gun, He

rall.

The third system of musical notation continues the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 6/8 time. The tempo is marked 'Allegretto'. The first measure is marked 'rall.' (rallentando). The melody is a variation of the 'Silent Night' melody, played playfully.

lay on the hearth-rug and trembled with fear of the cot-ton-wool Cat Who was fright-ful-ly near. The me-chan-i-cal Cat so

(Eyes wide open)

The fourth system of musical notation continues the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 6/8 time. The tempo is marked 'Allegretto'. The first measure is marked 'mf' (mezzo-forte). The melody is a variation of the 'Silent Night' melody, played playfully.

(Marked like heartbeats)

gaunt and gray Who had chased him a-bout on Christmas Day. And the lit-tle toy Dog, whose bark was controlled by a

ten.

ten.

ff

The fifth system of musical notation continues the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 6/8 time. The tempo is marked 'Allegretto'. The first measure is marked 'f' (forte). The melody is a variation of the 'Silent Night' melody, played playfully. The second measure is marked 'ten.' (tenderly). The third measure is marked 'ff' (fortissimo).

(Tenderly)

spring in his side Looked fierce and bold To the poor little Mouse, the mechanical Mouse, Who traveled and traveled all ov-er the house.

The sixth system of musical notation continues the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 6/8 time. The tempo is marked 'Allegretto'. The first measure is marked 'f' (forte). The melody is a variation of the 'Silent Night' melody, played playfully. The second measure is marked 'fz' (forzando). The third measure is marked 'rall.' (rallentando).

(Crouching down a little)

In terror he shrank from the whole toy zoo —

(Laughing)

But he need not have worried for their springs were smashed too!

(Innocently and slowly)

The seventh system of musical notation continues the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 6/8 time. The tempo is marked 'Allegretto'. The first measure is marked 'f' (forte). The melody is a variation of the 'Silent Night' melody, played playfully. The second measure is marked 'l.h.' (lento). The third measure is marked '8va' (octave).

Have You Entered The Chicago Daily News Music Contest?

THE CHICAGO DAILY NEWS is conducting a series of contests in original musical composition, designed to encourage in a systematic and practical way the development of American music in all its forms, from popular airs to symphonic music. The contest is open to all American citizens and persons who have taken out their first citizenship papers. If you have not yet sent in your entry, read over the rules below and sit down and put into writing that melody that has been running through your head; it may make you famous. You may wake up some morning to find the world whistling that air of yours, listening eagerly to it on the radio and flocking to the music counters to buy it in sheet form. The master orchestras of the world's music centers may unite in pronouncing your symphony a significant and lasting contribution to musical literature.

The following widely known artists and composers will select the winners: Frederick Stock, conductor of the Chicago Symphony Orchestra, honorary judge; Eric De Lamarter, organist and assistant conductor of the Chicago Symphony Orchestra and organist of the Fourth Presbyterian church; Arthur Olaf Andersen, noted Chicago composer; Maurice Rosenfeld, music critic of The Daily News.

RULES GOVERNING THE CONTEST

Each entry must have been entirely composed and harmonized by the entrant himself, and must not have been accepted by any publisher. Each entrant must be a born or naturalized citizen of the United States, or must have taken out his first naturalization papers. Each entrant may send in one composition each week, but not more; this composition must conform to the subject for that week, as indicated in the schedule below. Each entry must bear a postmark of the week of the sub-contest in which it is entered, or be delivered before 5 P. M. on Saturday of that week. Entries must be securely wrapped and mailed, or delivered, addressed to The Daily News Music Contest Editor, 15 N. Wells Street, Chicago, Illinois. Each entry must consist of two separate parts enclosed in one package or envelope, as follows: (1) the manuscript of one musical composition, bearing no mark of identification except the name of the selection; (2) a sealed envelope containing the following certificate, properly signed (cut out and fill in the coupon or make a legible copy). If the entrant desires the return of his entry, the envelope must also contain sufficient postage stamps; manuscript will be returned at the composer's risk.

CERTIFICATE

Date.....

I hereby certify that I am the composer of the musical selection and the exclusive owner of all rights of publication thereof, entered by me to-day in The Daily News Music Contest and entitled "....."

.....

that this composition has not been accepted by any publisher and [has] [has not] (cross out the phrase not applying) been copyrighted. I hereby assign to The Chicago Daily News Company all the above rights of publication, both in sheet form and in The Chicago Daily News, as well as the permanent right to broadcast by radio; said rights to revert automatically to me one year from date hereof if The Chicago Daily News Company or its assigns do not, before that date, cause this composition to be published in sheet form or distributed through the National Association of Broadcasters for purposes of radio broadcasting. I further certify that I [am a citizen.] [have taken out my first naturalization papers to become a citizen] (cross out the phrase not applying) of the United States.

Name

Address

SCHEDULE OF CONTESTS

Type of Music	Sub-Contests			Grand Contests
	Open	Close	Winners Announced	Winners Announced
POPULAR— Either dance music or popular songs.	Monday, Oct. 1	Saturday, Oct. 6	Saturday, Oct. 13	Saturday, Nov. 3
	Monday, Oct. 8	Saturday, Oct. 13	Saturday, Oct. 20	
	Monday, Oct. 15	Saturday, Oct. 20	Saturday, Oct. 27	
	Monday, Oct. 22	Saturday, Oct. 27	Saturday, Nov. 3	
VOCAL— "Classical" type, solo, duet, trio, quartet or chorus, ballads.	Monday, Oct. 29	Saturday, Nov. 3	Saturday, Nov. 10	Saturday, Dec. 1
	Monday, Nov. 5	Saturday, Nov. 10	Saturday, Nov. 17	
	Monday, Nov. 12	Saturday, Nov. 17	Saturday, Nov. 24	
	Monday, Nov. 19	Saturday, Nov. 24	Saturday, Dec. 1	
BAND and ORCHESTRA— For example: marches, overtures, short tone poems, etc.	Monday, Nov. 26	Saturday, Dec. 1	Saturday Dec. 8	Saturday, Dec. 29
	Monday, Dec. 3	Saturday Dec. 8	Saturday, Dec. 15	
	Monday, Dec. 10	Saturday, Dec. 15	Saturday, Dec. 22	
	Monday, Dec. 17	Saturday, Dec. 22	Saturday, Dec. 29	
INSTRUMENTAL— For example: piano, violin, flute or cello solo, or in combination; instrumental trio; string quartet, etc.; not more than five instruments.	Monday, Dec. 24	Saturday, Dec. 29	Saturday, Jan. 5	Saturday, Jan. 26
	Monday, Dec. 31	Saturday, Jan. 5	Saturday, Jan. 12	
	Monday, Jan. 7	Saturday, Jan. 12	Saturday, Jan. 19	
	Monday, Jan. 14	Saturday, Jan. 19	Saturday, Jan. 26	

PRIZES

First prize in each weekly sub-contest will be \$50.00; second prize, \$25.00; and third prize, \$10.00.

First prize in each grand contest, covering one four-week period devoted to one type of music, will be \$100.00; second prize, \$50.00; and third prize, \$25.00.

In addition to receiving the above cash prizes, all the prize-winning selections will be distributed through the National Association of Broadcasters for the purpose of radio broadcasting. Furthermore, each composition winning first prize in a grand contest will be published in sheet form by the Boston Music Company of Boston and New York; The Daily News reserves the right to have the Boston Music Company publish any of the entries.

If any composition thus published proves popular enough to run into more than one edition of 1,000 copies, The Daily News yields to the composer all royalties the Boston Music Company undertakes to pay.

FURTHER PARTICULARS APPEAR FROM TIME TO TIME IN
THE CHICAGO DAILY NEWS

The Singer's Etude

Edited by Noted Vocal Experts

A Vocalist's Magazine Complete in Itself

Cause and Cure of Singer's Colds

By Irving Wilson Voorhees, M. D., New York City

WHILE a "cold" is always an important condition from the doctor's viewpoint, it is not only important, but also of the first magnitude in singers. Everyone knows that if a singer has a cold it is often impossible for him to carry out his program, and, **through** some perversity of fate, quite often these infections take place just preceding an important engagement. It is for this reason that this brief article about colds is written from the viewpoint of one who has much to do with voice troubles of singers.

Cold Preventives

While preventive medicine is the watchword of the present-day physician, hitherto prevention of colds was regarded as quite impossible. The reason for this attitude is that the nature of colds has not been well understood until recently; and now we know that a cold is an acute infectious disease caused by various micro-organisms which find lodgment somewhere on the respiratory mucous membrane. Some persons are especially susceptible to these infections because they are as the physician says "sensitized;" that is, the protective mechanism of the body does not react against exposure to a cold and, therefore, the symptoms quickly arise upon the slightest provocation. By some authorities it has been thought that frequent colds are influenced by what is known as acidosis, excessive acidity of the body fluids. Normally the blood is an alkaline fluid, and, while it never under any conditions becomes absolutely acid, its alkalinity is sometimes greatly diminished, and particularly so in certain infectious diseases.

The above subject is elaborated in a book, "Hygiene of the Voice," now on the press of the MacMillan Company.

Then, too, the building up and tearing down processes of the body which conjointly are known as *metabolism* may be out of balance. There are certain glands such as the thyroid in the neck, the adrenal glands which lie adjacent to the kidneys and various others which are said to have an "internal secretion;" namely, a secretion which passes out into the general system and determines such matters as growth, digestion and blood pressure. All of this is too abstruse for our present purpose, but in order to understand the subject of colds one must have an adequate background.

Lessened Resistance

Lessened resistance is a common cause of all infections. For instance, if the surface of the body is exposed to cold, the blood is driven inward to the internal organs, bringing about congestion and lessened resistance and derangement of function. Experimentally it has been proven that animals whose feet were exposed by standing in cold water were more susceptible to infection than those living under normal conditions. Therefore, draughts and wet feet pre-dispose to colds because they lessen the body resist-

ance and enable the germs already present on the respiratory mucous membrane to get in their work. Such conditions, for instance, as bad air from poorly ventilated houses or public places lessen the body resistance. Likewise improper breathing due to obstructions such as a crooked partition in the nose, or diseased tonsils and adenoids cause a mal-function of the respiratory system. The air breathed during the night as well as in the daytime should be as pure as possible. Exercises in the open are especially desirable because the blood is oxygenated rapidly in the lungs, waste products are quickly burned out in the tissues, respiration is activated, and the lungs and kidneys are more vigorous in throwing off products of excretion.

Another disideratum is the importance of proper clothing, especially underwear. It is equally foolish to wear in cold weather the flimsy, cotton underwear, ordinarily worn in the summer, or to wear a heavy flannel which causes the skin to perspire freely and keep it damp. As the advertisements have it, "the skin must breathe;" and hence the best kind of underwear, theoretically and practically, is a linen mesh or linen and wool combined in the same garment. Such texture keeps the body surface warm and yet allows free ventilation to the skin, absorbing the moisture from the skin surface.

Pet Remedies

When a cold has been acquired, what is to be done? Many varieties of treatment have been recommended both in and out of the medical profession. Nearly everyone has some pet remedy, the most popular among which used to be quinine and whiskey, less spoken of in these latter days; but the principles of cure are dependent upon the fact that we have to deal with a local infection in the nose, throat or chest, which later becomes a constitutional or general infection just so soon as the bacteria and their toxins begin to extend their influence to the general system.

The first symptom is a dryness, irritation or tickling somewhere in the nose or back of the throat. This is probably due to bacterial activity and nature often produces a sneeze in the effort to get rid of the irritating particles. Following the sneeze, there is a copious outflow of secretion which is nature's effort to wash the infection off of the mucous membrane.

In the next stage, the watery secretion given way to a thick mucous or mucus, which is yellowish or even greenish and "very heavy," as the expression is. At this stage, not only the nasal cavities commonly used in breathing are infected, but also the adjacent cavities known as accessory sinuses or resonators. We then have to deal with a "sinus infection." Further extension of the discharge may occur into the eustachian tubes and up into the ears, causing abscesses behind the

drum and ultimately mastoiditis. It is easy to see, therefore, what a serious matter a cold may sometimes become, and although many colds get well promptly without any special care or attention, there are many persons who suffer all the days of their lives from one such neglected infection.

The Family Doctor's Part

One should avoid self-medication and drug store "counter prescribing." Every pharmacist has some profitable concoction which he sells as a cure or preventive for colds. These remedies usually fail, and then the general practitioner is consulted.

It seems quite the natural thing to call in the family doctor, no matter what the illness. He is a tried and trusted friend, and "knows the constitution" as the homely phrase runs; but he has not as a rule been trained in local treatment of the respiratory infections, and looks upon the matter from a constitutional, symptomatic viewpoint. That is, he aims to relieve the symptoms through general medication via the stomach, and, of course, such measures as foot baths and hot applications and diet. If the problem is simple, the cold gets well promptly; but if the infection is severe, complications in the sinuses or ears arise, and eventually the respiratory specialist must take a hand and resort to heroic measures, when simple local treatment directed to the immediate site of the difficulty might have aborted or cured the infection at the very beginning.

The first thing for the patient to do is to get the bowels open by means of some good cathartic such as castor oil or epsom salts. Then a hot foot bath or a hot tub bath may be taken, followed by a glassful of hot lemonade. One should go immediately to bed and cover up with warm blankets in order to induce perspiration. The diet should be light; that is, scanty in amount and should consist of fresh vegetables chiefly. Meat should be interdicted for the time being, at least for most patients, as it increases the amount of waste to be thrown off by the system.

Don't

There are some "don'ts" which ought to be strictly observed by singers, because they, above all others, suffer most from the consequences of neglected colds. In the first place, no singer should ever attempt to "sing through a cold." That is a boastful phrase which is too often found on the lips of those who are foolhardy enough, or, perhaps unfortunate enough, to be obliged to sing through an acute infection of the respiratory tract. Very often, the voice is strained at such times because the nose is obstructed, nasal resonance is defective, and most of the vocal effort lies across the level of the larynx. A further reason is that the larynx is likely to be burdened with excessive secretion which causes the voice to sound harsh, prevents proper approximation of the vocal cords and encourages forcing and straining.

It sometimes happens that the voice is very brilliant immediately preceding a cold. This is probably due to the fact that the mucous membrane is quite dry, the nose is open, and the cords free from secretion. Such a stage of happy exaltation is quickly succeeded by a stage of depression; for the voice is likely to be very bad or entirely lost for a few days thereafter.

Five Points of Attack

The principles upon which the specialist works are: first, to open the nose; second, to wash out the infection; third, to disinfect; fourth, to soothe by means of some bland medication; and fifth, to prescribe some inhalant or other remedial measure to be used at home. The first essential is to keep the nose open because that is the only way by which proper drainage and aeration can be secured. The second principle, that of irrigation, is logical because it flushes the mucous membrane surface and removes bacteria and their toxins. The third principle, that of destruction of micro-organisms, is important but needs to be carried out with care as the disinfectant applied may possibly do more harm than the bacteria themselves. The soothing principle is usually some antiseptic oil or combination of oils; and the inhalations used at home are commonly drugs which are precipitated into boiling water and the steam is inhaled therefrom.

People who are subject to very frequent colds, "one after another," as the expression goes, require considerable study at the hands of the specialist. They are not infrequently the victims of chronic sinus disease, which means that one or more of the accessory cavities of the head are infected and perhaps contain pus which is discharged at times; but a certain residue lies dormant or stagnant constantly. Body resistance is poor, and quite often there is a low blood pressure. Not infrequently these persons have suffered one or more severe attacks of influenza; and they have always noticed the pre-disposition to catch cold ever since. Here vaccines have sometimes been used with success; but quite often surgical operations are necessary in association with the vaccine.

Proper Bathing

Sometimes proper bathing will help "harden" the body. In the morning, on rising, one may bathe the face and neck with cold water. Then sponge or spray the body with hot water 100 degrees Fahrenheit. This is to be followed by a quick plunge or spray with cold water. After rubbing the surface quickly with cold water, rub thoroughly dry with a rough Turkish towel, and "polish" the skin with a second dry towel. The skin should then be red and quickened, and one should experience a feeling of exhilaration commonly known as "reaction."

Where one has a shower apparatus, this procedure can be very well carried out every morning; that is, a quick hot shower

1923—the 100th Year of Brambach Quality



The same spirit of artistry which actuated Franz Brambach in 1823 lives today in the maker of the Brambach Baby Grand

The Christmas Gift Unequaled

FOR generations the supreme moment on Christmas has been when the gift piano was uncovered. And so it will ever be.

This year you deserve the joy of a new Brambach Baby Grand whether you are student or professor. It occupies no more space and costs no more than a high-grade upright. Its glorious tone, its beautiful casing, its lasting excellence are astonishing.

And yet, not so surprising when it is realized that one hundred years ago, Franz Brambach set an ideal which has ever been held in mind.

Hear the Brambach at your nearby dealer's. But first send the coupon for a pattern showing how little space is required. Mail the coupon now as a first step toward a glorious Brambach this Christmas.

The
BRAMBACH
BABY GRAND ~ ~ \$635 and up

THE BRAMBACH
PIANO COMPANY
NEW YORK CITY

Makers of Baby Grand Pianos
of Quality Exclusively

Fill in and mail this coupon.
BRAMBACH PIANO CO.
Mark P. Campbell, Pres.

640 West 49th St., New York City
Please send me paper pattern showing
size of the Brambach Baby Grand.

Name.....

Address.....

lowed by a quick cold shower with
drying and rubbing down. One may
dress in warm, clean underwear and
the elements with a sense of security
against catching cold. It must be under-
stood, however, that there are many per-
sons who could not safely undergo this
gorgeous hardening process.

Let us briefly summarize what I have
tried to set forth in the preceding para-
graphs.
A cold is an acute respiratory infection,
first local, then constitutional in its
effects. While very often a simple mat-
ter, it may lead to serious complications,
even death. It may be cured promptly

within the first few hours, but can be cured
only with difficulty when thoroughly
"seated." Never neglect a cold; do not consult a
pharmacist, and do not depend upon the
general practitioner of medicine unless he
has been especially trained in nose and
throat work. Do not attempt to cure your-
self by home treatment; because if you
fail, as you are likely to, the cold will be-
come thoroughly fastened upon you.

A specialist will be quicker (and cheaper)
in the long run, and you will be saved hours
of anxiety. One or two early treatments
are sometimes all that are required to
effect a cure.

Suggestions for Singing Students

By Arthur L. Manchester

Effortless Effort

THE difference between easy singing,
with tone of pure musical quality and the
tremendous production of a harsh, unmusical
one is the difference between correct prop-
erly placed effort and excessive muscular
energy which results in strain. Singing is
easy and natural when it is done correctly,
yet it requires no small degree of muscular
effort. It is harmful to ignore the fact
there is effort in singing. The secret lies
in learning the distinction between correct
effort and strain. To realize this distinc-
tion means to form subconscious habits of
muscular activity which will take care of
all muscular effort, place it where it be-
longs and correlate it so perfectly as to
produce a balance, a poise, that will give
a feeling of entire relaxation.

The term relaxation, frequently used, is
too often misunderstood. It is too fre-
quently interpreted to mean a flabby in-
ertia that loses every vestige of control
and ends in a state of strain every whit
as bad as overeffort. So far from being
a flabby looseness relaxation is an active
use of proper muscles so easily exerted
and controlled that the effort becomes ef-
fortless—to use a paradox. This control
cannot be acquired by simply thinking of
ease, although that is one of the essentials.
First there must be an understanding of
where each muscle which is to take part
in the effort is located, what its relation-
ship to the act is and how its activity is
to be maintained and controlled. This
means study of local effort. Thus, to
breathe correctly, with a control that will
deliver the current of air in just the proper
quantity and with just the right steadiness
of pressure to the vocal cords, one must
know what muscles are involved, where
they are located, how they act and what is
necessary for their easy and complete
control. This means a sufficient study and
practice of breathing to convert this knowl-
edge into subconscious habit. When this
is done, the act of breathing in singing will
be effortless, leaving the throat free from
strain and will become the motive power
of the voice, working with machine-like
automatism in response to the will.

This is the foundation of the vocal
structure. A stiff body, slow to respond
to the mandates of the will, will commu-
nicate its stiffness to the vocal and speech
organs—the larynx, jaw, tongue and lips.
Whenever strain is felt in the throat or
at the jaw and tongue, the student may be
pretty sure that there is also stiffness of
body. Lack of poise and loss of control
result. The body should be studied well.
Not necessarily in anatomical detail, but
with a purpose to become perfectly famil-
iar with the sensations which accompany
the act of breathing, both inhalation and
exhalation. The student should learn to
breathe with ease, as a result of a will-act
and with the body always free from strain.
The mental, control of this breathing
should be absolute and purely automatic.

The act of phonation is an automatic
one attended to, by the larynx. All the
student needs to do is to will to sing a cer-
tain pitch and the larynx assumes the con-
dition necessary to produce that pitch, pro-
vided the breath is correctly used. There is
no need for muscular help on the part of
the muscles of throat, tongue or jaw. In
truth, such action sets up an interference
that defeats the intention. Here, again, lo-
cal conditions must be studied. The ten-
dencies of the muscles of throat, tongue
and jaw must be learned; the sensations
which accompany their activity must be-
come so familiar that they will be antici-
pated, and the effect on breath, pitch and
tone be fully understood. Then will follow
the elimination of unnecessary activity,
the establishment of a control that will
produce the same sense of ease and auto-
matism as has been established with the
breath act. As these muscular interfer-
ences of the muscles lying above the larynx
are eliminated, the student will become in-
creasingly conscious of a feeling of poise,
of ease and comfort and of a sub-con-
scious control over the tone, that is de-
lightful. He will find that his mind is the
controlling factor and that all muscular
effort responds to it, working in harmo-
nious cooperation and with a balance that
leaves the body free from strain and pro-
duces relaxation without flabbiness. This
is the explanation of effortless effort in
singing.

Singing Speech

The uniting of speech and song is apt
to disturb the balance that has been ac-
quired by the practice of vocalization on
vowels. The increased activity of the
tongue and jaw communicates itself to the
back of the mouth, causing over-activity
and affecting the breath action. Here is
a condition that calls for local study. The
use of the tongue, and the condition of the
jaw, in forming closed vowel sounds and
consonants must be analyzed and studied
in detail. Only such action and muscular
effort as are essential should be permitted
and this should be done without allowing
strain to assert itself. To illustrate: In
singing "ah," the jaw is dropped, the
tongue lies flat on the floor of the mouth
and the tone is quietly breathed forward.
To sing long "a" (as in fate), the tongue
rises at the dorsum (just in front of the
middle) slightly. To sing "e" (as in feet),
the dorsum rises slightly higher than for
"a." Watching the tongue as the following
series of vowels, "ah"—"a"—"ee"—is sung
the student will become aware of the
tendency of the tongue to rise throughout
its entire length, with an abrupt jump and
a stiffness that reaches down to its base.
He will find that this condition of the
tongue extends to the jaw, which also be-
comes more or less set. As he tries to
make the tone against this stiffened con-
dition he will find that he is making an
effort to push the tone past the obstruction
thus formed and the whole vocal mechan-
ism has become disarranged. The remedy



Style 705
Home Upright

This charming piano is designed especially for the refined American home. Of finest quality in every detail, it has become our most popular model by its sheer beauty of tone, grace of design and sterling integrity of construction.

Ivers & Pond PIANOS

whether smallest upright or largest grand are of *but one quality—the finest*. They are used in over 500 leading Educational Institutions and 70,000 homes. Musically and artistically, they rank with the world's greatest pianos. For catalogue and full information, *write us now*.

How to Buy

Where no dealer sells them we ship IVERS & POND pianos direct from the factory. The piano must please or it returns at our expense for Railroad freights. Liberal allowance for old pianos in exchange. Attractive easy payment plans.

Fill out and send this coupon to

IVERS & POND PIANO CO.
141 Boylston Street, Boston, Mass.

Please mail me your new catalogue and valuable information to buyers.

Name.....

Address.....

PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-instruction Course for Advanced Pianists. Learn 67 styles of Bass, 180 Syncopated Effects, Blue Harmony, Oriental, Chinese Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligation and 241 other subjects, including Ear Playing. 110 pages of REAL Jazz, 25,000 words. A postal brings our FREE special offer.

Waterman Piano School, 241 Superba Theater Bldg., Los Angeles, Cal.

lies in overcoming the stiff action of the tongue, lifting it less and keeping it free from strain. Then, instead of feeling that the vowel must be "made," he should think of it as quietly breathed to the upper teeth in front of the tongue passing the slightly lifted tongue without interference. He should be content with a small tone to begin with, increasing its volume as he acquires control. This is another instance of establishing poise and effortless effort.

Similar analysis of consonants will reveal tendencies of the tongue which also interfere with easy tone production. "l," "d," "n" and "t" are produced by the tip of the tongue. As the student attempts to prefix them to a vowel, "lah," "lay," "dah," "day," "no," "too," he will be very apt to use more than the tip and to make the action too violently. This disturbs the even flow of the breath and induces a push at the base of the tongue. Care taken to learn just what movement of the tip is needed to form these consonants and practice in that use will give control, eliminating all unnecessary action and bringing about the proper balance. Then, if a series of tones is sung to these syllables, the effortless effort will again be felt.

Merging the Speaking Voice Into Singing Tone

Singing is speech combined with sustained tone. The psychology is identical in both cases. The breath use constitutes the main difference in the physical act. It follows that the most logical way in which to approach the study of singing tone is to proceed from speech to sustained tone. Establish in the student's mind the acts involved in producing the spoken tone, namely, the acts of tongue, jaw and lips, the conditions which exist in mouth and throat, the action of the breath and the attitude of the mind toward them. These, perceived, proceed to the production of a more sustained tone while maintaining these conditions. This procedure may be somewhat as follows: Pronounce "no" five or six times. Notice that all activity is located at the teeth and lips, the tip of the tongue only being used while the jaw moves slightly and loosely. The breath act comes from the rib muscles. There is no sense of effort, no mental strain; the thing is done naturally and easily. Get thoroughly in mind these conditions and the mental state which accompanies them, and sustain the "no" somewhat longer. As a rule, the mental attitude will change and a distinct mental effort be felt to *make* the tone, resulting in a push at the root of the tongue and a movement of the entire tongue. The feeling of ease is gone, the sensation of doing the act naturally and without anxiety has changed to one of anxious care. Note the difference between the speaking and sustaining and bring the latter to coincide with the former. Persist until the sustained tone can be made with no more effort of vocal organs and breath and mind than the simple act of speech. This accomplished, the fundamental principle of tone production has been largely mastered.

"A great musician is a paradox, a miracle, a multiple-sided man—stern, firm, selfish, proud, unyielding; yet sensuous as the ether, tender as a woman, innocent as a child, and as plastic as potters' clay. And with most of them, let us frankly admit it, the hand of the Potter shook. When people write about musicians, they seldom write moderately. The man is either a selfish rogue or an angel of light—it all depends on your point of view. And the various pari is, both are right."—ELBERT HUBBARD.

Music, Muscle, Work and Imagination

By Grace May Stutsman

THE pianist or violinist who gives up her practicing when household duties become a part of her daily routine has failed to make the proper use of her imagination. Too often, instead of becoming the "driver" she assumes the role of the "driven." Usually the problem narrows down to a question of essentials, and it is astonishing how many non-essentials creep into this category.

Think how many times the flexors of the fingers are used in the act of washing dishes. If the mind is put to it, many helpful exercises can be invented for strengthening muscles not commonly used in actual practice. A turn of the wrist in placing a dish in the drainer, a relaxed, rotary motion in dusting, together with a liberal amount of bending from the hips only, knees stiff, all assist in the developing process. Cold cream, rubber gloves for moist tasks and chamois for dry ones are also a helpful factor.

Much practicing may be done away from the instrument. Knotty problems in rhythm or bits of difficult phrasing can be worked out over a piece of sewing or cleaning. The tricky passage can always be propped open where an occasional glance may be secured. Again, the piece may be thought through from memory until it is partially polished, and the finishing touches may be put on later at the instrument.

Muscle and imagination, plus concentration, make up the backbone of success. Determination and perseverance might be added, although they are automatically present, if one's desires are sincere. Nevertheless, little can be accomplished unless the imagination is in constant use. Train it to assist you out of your difficulties. Force yourself to acquire an optimistic philosophy. One's attitude toward life is always reflected in her playing.

Almost no situation is so bad but that it might be worse. Discontent, dissatisfaction and above all, self-pity are deadly enemies to any sort of success. The sooner they are whipped from the thoughts the sooner one begins to feel the power suggested by the great preacher's admonition: "That ye study to be quiet" (well poised) "and to do your own business" (self-control) "and to work with your own hands" (daily household tasks). There are few people whose hand technique could not be improved by a judicious amount of manual labor.

Fifteen Concentrated Minutes

By Jean McMichael

Do not feel yourself peculiarly virtuous when you practice a great length of time. The concentrated fifteen minutes means far more than the five hours dissipated in resultless practice.

For the young singer fifteen minutes of practice at one time is sufficient, but in that period of time concentrate—then rest for half an hour or more, after which practice another fifteen minutes, and so on.

By this method the young singer does not overstrain the voice; and, if applied conscientiously, the rapid progress one makes is surprising.

Naturally, the vocal student cannot endure the same amount of strain as the pianist can in his practice; but in both cases it is not the time consumed, but how much you concentrate in the time given to your studies.

Fifteen Minutes' Concentration is worth hours of thoughtless work.

As a CHRISTMAS GIFT For Teachers and Students of Singing

This Book will Be Most Appropriate

Thousands of Dollars are spent on singing lessons that do not teach how to produce a correctly placed tone.

Practical Natural Common Sense Voice Technique

By GUIDO FERRARI

Teacher of Singing

THE ONLY SELF INSTRUCTION BOOK WRITTEN WHICH TEACHES THE DEVELOPMENT OF A BEAUTIFUL NATURAL FREE TONE

Explains in a clear, concise manner, easily understood by any one, the development of a good, clear and resonant voice. A complete study of tone production. Illustrations and explanations show fully and accurately the correct position of the mouth and tongue. Fully explains breath control. It teaches how to sing. Every word and note is a lesson.

CHRISTMAS CASH PRICE \$5.00

Make remittance by check or Post Office money order to

GUIDO FERRARI

PRESSER BLDG. 1714 Chestnut St. Philadelphia, Pa.

Just Out

COLLECTIVE VOICE TRAINING

By D. A. Clippinger

Designed for teaching the principles of Voice Culture in Classes, Choirs, Choruses, High Schools, etc. Sent on receipt of One Dollar. Address

D. A. CLIPPINGER

617 Kimball Hall Chicago

Pianologues

The clever pianologue merits a place on every entertainment program. For either platform or parlor use, we especially recommend the following as readings or as vocal solos:

DREAMIN' IN DE TWILIGHT (Negro)
HATS (Humorous)
KEEP A SMILIN' (Inspirational)
THE LADIES' AID (Humorous)
MIA CARLOTTA (Italian dial.)
A PERFECT LITTLE LADY (Humorous juvenile)
SPEAK FOR YURSELF, YOHN (Swede dial.)
SPIRIT OF '76 (Patriotic)
THE STORY OF A SONG (Dramatic)
THE YOUNGEST IN THE FAMILY (Humorous juvenile)

In full sheet music form—price, postpaid, each, 35c. The set of ten "ETUDE 1924 COLLECTION," \$3.00. Complete list of entertainment material on request.

T. S. DENISON & CO.

Dramatic Publishers

623 S.WABASH AVE., DEPT. 73, CHICAGO

LUDEN'S MENTHOL COUGH DROPS



RELIEVE YOUR TROUBLE ZONE

—the nose and throat

WITH LUDEN'S

MAH DAWLIN' HONEY CHILE

A high class lullaby song for concert use, 30c per copy. Complimentary copy to Teachers and public singers.

ENCORE MUSIC CO.

24 Rose St. Battle Creek, Mich.

LOUIS REILLY

Teacher of Singing

STUDIO 49 West 86th Street
NEW YORK

FOURTEENTH SEASON

Mi Choice
The Aristocrat of Chocolates

a choice assortment of the most frequently chosen of all the famous Bunte fine candies.

A Bunte Candy

BUNTE BROTHERS • CHICAGO

Letters from Active Etude Readers

Carrying Music to Remote Places

TO THE ETUDE:

How few young music teachers, full of courage and high ideals, turn to the far-away places where music is scarcest and perhaps most needed.

I was entirely unaware of the opportunities in store when we moved to a Western ranch. Ere many months, however, inquiries began to come in. They had heard that I was a musician, and would I give lessons? This was a real surprise, and the outcome an even greater one. First it was the child of a neighbor half a mile away. Then the school teacher, to be followed by two of her pupils. Later came an urgent request from a woman on a six-mile-distant ranch, that I teach her children. The distance was too much for two pupils; but the lady's insistence led to a visit to the neighborhood which resulted in all the pupils I could teach in a day.

The class grew steadily, though most were beginners. After seven months of labor we gave a recital—the first event of the kind that many of them had known. The work has grown till it could easily be made to fill six days.

There must be hundreds of such localities. People everywhere are hungry for music. They need musical education which the mechanical players will not satisfy. The people want to create music themselves. An opportunity awaits many young teachers.

KATHERINE JOY POSTLE.

Don't Like Jazz

TO THE ETUDE:

While on a vacation in Canada this summer, I found most of the younger generation crazy about ragtime and jazz.

When will our young people recover from this jazz mania. Many of us older ones played it in the past; and it seems to me that the phonograph has had much to do with keeping up the vogue for this cheap music.

I have always loved to play the better music, such as the Moszkowski *Spanish Dances*, high class songs, both sacred and secular, and, in fact, any good music. However, one finds very few of the younger set of to-day who can sit down and play selections from the operas and such songs as *The Lost Chord*, or a piece like the *March of the Israelites*, by Costa, and play them with anything like the right spirit.

They seem absolutely lost when trying this sort of music, and ask for *Barney Google* or *Yes, We Have No Bananas*. Such junk!

JOHN BOURNE,
New York.

Keeping Up the Interest

TO THE ETUDE:

A very successful plan I followed this summer is as follows: Many of the parents requested me to continue through the summer—during the school vacation. In order to hold the pupil's interest, I use the music teacher's desk tablet, leaving the written instruction for each lesson, and grading this when it is recited, either as excellent, very good, good, or poor. Five recitations, graded as excellent or very good, gave the pupil a "reward card" with a composer's picture on it. Fifteen recitations, graded excellent or very good, gave a prize card with the pupil's name neatly written on it. Forty-five lessons, graded excellent or very good, gave the pupil a composer's picture ten by twelve inches, in a neat frame. This carried the pupil through the hot summer season, with very few missed lessons from anyone. The interest and enthusiasm were splendid all through, from the young student of six or seven years to those older.

O. H. PARKER,
Florida.

GUIDE TO NEW TEACHERS ON TEACHING THE PIANOFORTE

A booklet full of helpful information for piano teachers, giving advice on works to use from the very start. **Send a Postal for It Now.**

Theodore Presser Co., Phila., Pa.

Music Study for the Employed

TO THE ETUDE:

Those who work a part of the day, and wish to improve their spare time by studying music, may be interested and assisted by my experience.

Usually one's heart is set on learning some particular pieces, some of which may be beyond our ability.

In learning a new piece which seems difficult, usually the trouble lies in only a few of its measures, while the rest of the composition is comparatively easy.

I have saved much time and labor by the following method of study. First the piece is played through to discover the difficult passages. Each of these is then practiced a number of times, separately, after which the entire piece is again played; and usually much that was troublesome has disappeared.

Also, practicing the scales and studies for a half hour or more early in the morning will be found to give much better results than if it is done later when the mind has been distracted by other things.

When not taking lessons, one is apt to neglect the scales; but their regular practice will add much to one's playing. Get the less interesting work out of the way first. The more pleasing learning of pieces will be sure to be done. The other might be forgotten.

ADELINE HUXLEY,
Chicago.

Distorted Ears

TO THE ETUDE:

Charles Marie Widor, in the October issue of THE ETUDE, brings up a question that has always interested me very much. Can the human ear be developed to really like some of the awful sounds that I hear under the head of foreign music? Am I all wrong? Am I tone deaf? Stravinsky, Wagner, Debussy have all come within my grasp, when I hear their works played by orchestras. However, there is still much of Debussy that means nothing to me when I play it at the piano. It seems to me that we have gone beyond the limits of aural perception in much of our music. I love music too well to have it mutilated. And much of the modern music seems mutilation to me.

G. E. MILLER,
Iowa.



WHITING-ADAMS BRUSHES

Vulcan Rubber Cemented Shaving Brushes

True friends of shavers and razors. Easy shaves and smooth skins. Bristles, hair and handles never part company. Held with pure rubber vulcanized as hard as granite. Sterilized completely, sealed singly in packages. Infection cannot come from them.

Send for Illustrated Literature
John L. Whiting-J. J. Adams Co.
Boston, U. S. A.

Brush Manufacturers for Over 114 Years and the Largest in the World

The Most Desirable Christmas Present of This Year

The Famous Nestle LANOIL Home Outfit Safely Transforms Lankiest Hair Into Beautiful Permanent Waves

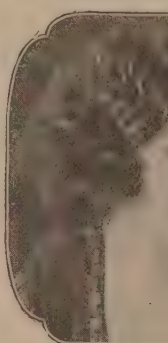
Price Now Only \$15

Outfit Gave Theatrical Star These NATURAL Curls

"A friend waved my perfectly straight hair last April with your marvelous Outfit. Now I just wet and curl it over my finger, the same as real naturally curly hair," writes MISS GRACE MOORMAN, 1256 8th Ave., San Francisco, Cal.



The Nestle LANOIL Home Outfit in Use.
A single application gives you naturally curly hair. No breakage, frizz or harshness is possible. The waving is comfortable and quick; the results are permanent and lovely.
Illustrated booklet on request.



Daughter's Curls Delight Mother

Mrs. Lulu Kern, Fairmont, W. Va., writes she waved 9-year-old MARGARET's hair about six months before this lovely photo was taken.



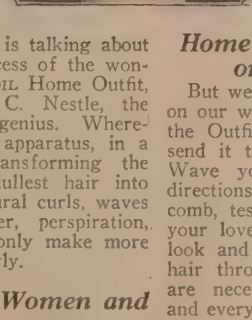
"Your Home Outfit Is Wonderful"

Writes pretty BETTY MERRILL, 1426 E. Fox St., South Bend, Ind. "My bob was straight as could be before. Now I have pretty curls and waves ALL THE TIME."



Shampoos Make Her LANOIL-Waves Wavier

"I waved myself three months ago, have shampooed my hair often since, and my curls and waves look more beautiful every day," writes Mrs. EULALIA HUBBARD, 2306 E. 13th St., Kansas City, Mo.



THE whole country is talking about the sensational success of the wonderful Nestle LANOIL Home Outfit, invented by Mr. C. Nestle, the eminent New York hair genius. Wherever it goes, this dainty apparatus, in a single application, is transforming the straightest, stubbornest, dulllest hair into beautiful, soft, bright natural curls, waves and ringlets which water, perspiration, fog, rain and shampoos only make more charmingly wavy and curly.

Over Half a Million Women and Girls Already Thankful

In little over a year, 100,241 Outfits have been sent for under the 30 days' free trial offer. With them, nearly six hundred thousand waves have been given. Entire families and their friends get curly hair with a single apparatus. Children, four years old, are waved safely and comfortably. Letters and photographs pour in, brimful of ecstasy with our customers' new freedom from nightly curling pins, irons and fluids—of joy with their luxuriant, lasting waviness.

LANOIL Waves Withstand Perspiration, Shampoos, Etc.

Mr. Nestle is known the world over as inventor of the remarkable LANOIL Process which has made permanent waving as safe and pleasant as a shampoo! In his two magnificent New York Establishments, over 200 LANOIL Waves are given every day to New York's smartest women. But if you cannot come to him, or to a professional Nestle LANOIL Waver, let this little Outfit give you quickly, easily, safely, that dream of your lifetime, lovely naturally wavy hair.

Home Outfit Is Sent Anywhere on 30 Days' Free Trial

But we do not ask you to take the Outfit on our word. Convince yourself by using the Outfit in your own home. We will send it to you with free trial materials. Wave your hair following the simple directions. Then wait. Wash, brush, comb, test it in any way you see fit. If your lovely, soft curls and waves do not look and act exactly like naturally wavy hair through every test, no explanations are necessary. Just return the Outfit, and every cent of its cost of \$15, deposited with us or with your postman will be refunded immediately.

Do not delay. The trial costs you nothing, and Christmas knocks at your door with dances and other social functions. Send the coupon, or a letter or postal immediately to have your Outfit sent you on free trial at once.

NESTLE LANOIL Co., LTD., Dept. E
ESTABLISHED 1905
12 and 14 East 49th Street, New York City
Just off Fifth Avenue

Fill in, tear off, and mail this coupon today

NESTLE LANOIL Co., LTD., Dept. E
12 & 14 East 49th St., New York, N. Y.

Please send me the Nestle LANOIL Home Outfit for Permanent Waving. I understand that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Outfit any time within 30 days, and receive back every cent of its cost of \$15.

☐ I enclose \$15 in check, money order, or bank draft as a deposit.

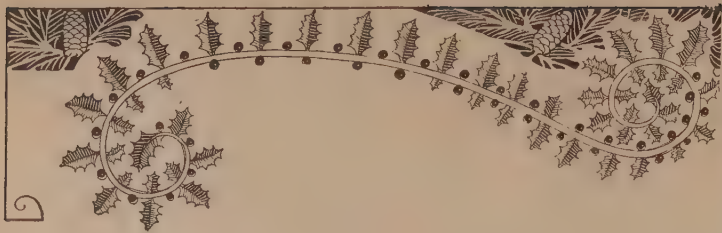
☐ I prefer to deposit the \$15 with my postman when the Outfit arrives.

OR, check HERE.....if only free booklet of further particulars is desired.

Name.....

Street.....

City.....



The Organist's Etude

It is the Ambition of The Etude to Make the Department an Organist's Magazine Complete in Itself

The Inexperienced Organist and the New Organ

By Ernest I. Mehaffey

THE tremendous increase in the number of new organs being installed in churches throughout the country has resulted in a very real problem to those churches not so situated as to have the services of an accomplished organist. Many musical people, capable of performing passably on a piano or reed organ, are confronted with the task of handling a modern pipe organ, with its multitude of mechanical accessories made possible by the perfection of pneumatic and electric action, knowing nothing of how to obtain the best results with the resources at their command. Of course, it is impossible in a short article to give a complete outline of what can be used to advantage in the average small organ, the purpose of this article is merely to make suggestions that have proven of value to many who have been placed in like circumstances.

The Average Small Organ

Let us suppose that a church installs a small organ, costing from \$2500 to \$3500. This organ will have either pneumatic or electric action, with from seven to ten speaking stops, and from nine to twelve couplers, together with the Swell Pedal, Crescendo Pedal, Great to Pedal Reversible, Sforzando Pedal Combination, Pistons, etc. The usual make-up of such an organ is as follows:

Great Organ	
Open Diapason	8 ft.
Melodia (or Clarabella)....	8 ft.
Dulciana	8 ft.
Octave	4 ft.
Swell Organ	
Salicional	8 ft.
Stopped Diapason	8 ft.
Flute Harmonic	4 ft.
Oboe	8 ft.
Pedal Organ	
Bourdon	16 ft.

Stop Families

These will be the actual speaking stops, and by speaking stops we refer to sets of pipes, and not to mechanical stops such as couplers and pistons. Each of these stops has a characteristic quality of tone, and they may be grouped into four "families" of tone, as follows:

Diapason Tone.	
Open Diapason (Great).	
Dulciana (Great).	
Octave (Great).	
Flute Tone.	
Melodia (Great).	
Stopped Diapason (Swell).	
Flute Harmonic (Swell).	
Bourdon (Pedal).	
String Tone.	
Salicional (Swell).	
Reed Tone.	
Oboe (Swell).	

It is in the proper use of these different stops, in combining them together, using the couplers, and so on, that the inexperienced organist finds the greatest difficulty.

Let us suppose that Mrs. Jones or Mrs. Smith must learn to play the new organ. They know nothing whatever about the tonal combinations, the couplers, the meaning of "8 ft.," "4 ft." Their town perhaps does not possess a good organ teacher, or they are too far from a city where one can be obtained. What are they to do? The new organ is in, it must be played. They have always played the reed organ or the piano for services, but now they must tackle that most complicated of instruments, the modern pipe organ.

First, let them obtain a thoroughly modern and up-to-date technical work on the study of the organ. Such a work may be obtained from any progressive publishing house. Stainer, Dickinson and Barnes all have written most successful works for the study of the organ. Full explanations are given as to the proper method of handling the pedals, manual touch, as well as many other features, and the embryo organist can accomplish much by sincere and earnest study, even though he may have to study alone and without the guidance of an experienced teacher.

Couplers

Second, let the organist study out the nomenclature of the stops and couplers. The organist will notice that every stop and every coupler has a number on it, "8 ft.," "4 ft.," "16 ft.," and that there are more stops marked "8 ft." than either "4 ft." or "16 ft." Those stops which are "8 ft." are the same pitch as the corresponding notes on the piano and receive their name from the fact that the lowest pipe in these stops is usually 8 ft. long. The "4 ft." stops are one octave higher in pitch than the 8 ft. stops and the "16 ft." stops are one octave lower in pitch than the "8 ft." stops. In addition to the actual speaking stops, there will be the usual array of couplers to be mastered. Generally speaking, on the small modern organ, they are as follows:

Swell to Great.	
Swell to Great 4 ft.	
Swell to Great 16 ft.	
Swell to Pedal.	
Swell to Swell 4 ft.	
Swell to Swell 16 ft.	
Swell to Unison On and Off.	
Great to Great 4 ft.	
Great Unison On and Off.	
Great to Pedal.	

These couplers operate as follows:

Swell to Great—Connects Swell Organ to the Great Organ at Unison Pitch.	
Swell to Great 4 ft.—Connects Swell Organ to Great Organ one octave higher than the Swell to Great coupler.	
Swell to Great 16 ft.—Connects Swell Organ to Great Organ one octave lower than the Swell to Great coupler.	
Swell to Pedal.—Connects Swell Manual to Pedal Keys.	
Swell to Swell 4 ft.—Couples Swell Organ to itself, so that it sounds one octave higher than the notes played.	

Swell to Swell 16 ft.—Couples Swell Organ to itself, one octave lower than the notes played.

Swell Unison On and Off—Great Unison On and Off.—These couplers throw off the Unison pitch or normal pitch at which the organ is played. They should be ON for all ordinary purposes, being thrown off only when special solo combinations are desired.

Great to Great 4 ft.—Couples the Great Organ to itself, one octave higher than Unison Pitch.

Great to Pedal—Connects the Great Manual to the Pedal Keys. This may be operated by the Great to Pedal Reversible, which throws the coupler ON if it is OFF, and OFF if it is ON.

Combinations

Great care should be used in the combinations with 4 and 16 ft. couplers. If not used properly, they make the organ sound unbalanced, either too shrill and screechy, or thick and muddy. Be sure that the Unison Couplers are ON when using the organ for all ordinary purposes. Many an organ builder has had a "hurry-up" call to a church to "fix the organ so it would play," only to find that the organist had left the Unisons OFF.

Suppose one wishes to start with the softest stop on the organ and build up the tone gradually to the full organ. The stops would be put on in the following order, playing on the Great Organ:

1. Swell to Great.
2. Swell to Pedal.
3. Great to Pedal.
4. Salicional and Bourdon. (First speaking stops.)
5. Dulciana.
6. Stopped Diapason.
7. Flute Harmonic.
8. Melodia.
9. Oboe.
10. Open Diapason.
11. Octave.
12. Swell to Great 4 ft.
13. Swell to Great 16 ft.
14. Great to Great 4 ft.

Accompaniments

For accompanying vocal solos, quartets, and similar combinations, generally speaking, the organist should use the stops in the above order of their power, up to the proper volume of tone required for the particular composition being played. For accompanying one whose voice runs low, the Salicional will be found most effective in the softer passages, for high sopranos and tenors, the flutes will give good support.

There are numerous combinations of tone which may be worked out, giving plenty of variety and many effective solo combinations. The organist's attention should be directed to finding what particular stops sound well on his instrument, which combine the best. It is impossible to give any definite outline of this on paper. The

strings sound well, when contrasted with flutes; the Oboe used alone as a solo stop is always effective; the flute stops used alone with a Dulciana accompaniment on the Great are always effective.

The Crescendo Pedal

The Crescendo Pedal is an accessory which is very useful, but may, like all other things, be misused. It brings on the stops in the order of their power, from the softest stop to the full organ. The organist should be able to so handle his organ so as to be independent of this pedal, reserving it only for passages where the feet and hands are so occupied as to render its use imperative. The Combination Pistons are, of course, useful in bringing on combinations of tone when needed. The Sforzando Pedal brings on the Full Organ, and is used only when every stop and coupler of the organ is needed.

Constant and earnest practice along methodical lines is the one thing that will make the novice proficient in the art of organ playing. Set aside a certain portion of each practice period for Manual work, another portion for Pedaling, one for registration, and so on, and the results will be bound to come.

Choir Suggestions

By I. H. Bartholomew

THE following practical suggestions on choir etiquette are offered to the choir members by the organist of Holy Trinity Lutheran Church, Bethlehem, Pa., as the outcome of living experiences that stood the test of years of service:

1. If possible, always be on time. The success of the work depends upon your punctuality.

2. If you are unable to attend the rehearsals or church service, inform the organist of your intended absence, so that proper choir arrangements can be made.

3. Don't make your attendance at choir rehearsals or church services a matter of convenience instead of one of the most urgent and sacred duties. Assist in maintaining a good choir attendance.

4. When you come to the choir room, robe in a quiet manner, select the processional, and be ready for the service. You need at least a few minutes to get warm or cool, to compose your body and mind, and breathe a prayer before the service begins.

5. Be devout in every attitude, and thoughtful for the comforts of others.

6. Under all circumstances appear serious and avoid being fussy.

7. All whispering should be studiously avoided during the service.

8. Overcome slouching postures. Bear in mind the congregation is observant. To be seated with the congregation, without offering a satisfactory reason to the or-

ganist, should be equivalent to a resignation.

9. Jestng or loud talking, either before or after the close of the service, should be discouraged.

10. Speak a bright, cheery word to as many as possible at the close of the service.

11. Never criticise any part of the church service, unless you have studied the problem and are positive you have something better to offer. It is only the *false critic* who finds fault. Surely, there is always something helpful in any church service; speak of that; forget that part

of the service which does not appeal to you.

12. Putting on graceful and impressive vestments will not add sanctity to public worship, unless those who wear them seem to have an exalted conception of the sanctity of their office.

13. Let us endeavor to serve our church better to-morrow than to-day; to be alive in every part of our being; to realize the possibilities that are in us; to do all that we can; to become all that we are capable of becoming; to have an exalted ideal and work with enthusiasm to attain it.

How Henry Ward Beecher Would "Redeem" the Sabbath with Music

FEW pastors of the past or present ever laid more stress upon music than did Henry Ward Beecher. During his lifetime he insisted upon having the best organists and the best singers obtainable for his choir. Mme. Emma Thursby was for many years the solo soprano in Plymouth Church. Beecher often expressed himself upon music and in one of his famous orations upon the subject, said:

"As a preparation for religious meetings, sing. As a preparation for the sanctuary and its privileges, sing. As a preparation for self-examination, or as a means of pushing in the worldly stops, and drawing out the religious stops of the organ, sing. And let the children sing. Joining in the singing hymns is eminently profitable.

Relief to Care

"The singing of hymns also carries with it great relief to care. There is many a woman, I think, whose life, passed in the household, is filled with fears and anxieties, and oftentimes with troubles which her pride never suffers her to express, except toward God. I believe that there is many and many a woman who endures uninterrupted trials, who is shut up to herself, being sustained through all her dreary pilgrimage by the power of Christian hymns. She sings, and the hymns that she sings are such as reach over almost every conceivable condition of the mind or heart.

"The very wine of experience has been pressed out, and hymns have been found to contain it. So the griefs which come and go in a day can be easily soothed; and the sorrows and cares which will not go can be made tolerable, by the sweet aid of song. Joys can be excited out of sadness. Patience can be inspired out of discouragement. The sweetest and richest experiences can be attained through the voice of music. Men can oftentimes find in song, joys which the sanctuary itself fails to give them.

Saving the Sabbath

"Such being the power of music, it seems to me that it ought to occupy a much more important place in the realm of instruction. There are those who ask, 'What shall make the Sabbath-day more acceptable? What shall save the Sabbath-day?' If you ever save the Sabbath day you must make it attractive. You will never drive this great American people into Sunday as into a net. You will never drive men into the Sabbath-day as into a prison house. If it opens its cavernous doors, and invites men only to a condition of restraint and formal obedience, they will not enter it. And every American church that would redeem the Sabbath-day must do it not by holding up texts badly construed or mis-reasoned upon.

"You must make the Sabbath-day the sweetest day of the week. Then no argument will be needed to induce men to accept it. If you are not willing to do that, then you should shut your mouth evermore on the subject of the desecration of the Sabbath. In every household it is the duty

of father and mother to extort from their children, in after years, the testimony, that of all the days of the week there was none that they liked so well as Sunday. Of all the days of the week there was none that I liked so little as Sunday, when I was a boy. Of all the days of the week now, there is none on which I work so much as on Sunday. And if to work on Sunday is to break the Sabbath, then I am one of the greatest of Sabbath breakers, for I work about all day, and sometimes all night. But, after all, it is the joy-day of the whole week to me. And if you would redeem the Sabbath, make it more cheerful in the household. Give it the exhilaration of song. Give it the social element which goes with psalms and hymns.

"If you do not make the sanctuary on the Sabbath-day a place of joy and not gloom, you cannot express the spirit of such a sanctuary with a noble life of manhood, and with high conceptions that touch the whole range of faculties; if the reason, if the taste, if the moral faculties, if the deeper spring of the soul, are touched, and the mysteries of the world to come are sounded out, and men are thoroughly held, then no house will be large enough for the congregation that will be eager to participate in the services of religion. For under such circumstances religion has the power to make men's sorrows lighter, their joys brighter, and their hopes more rapturous.

Make Religion Attractive

"When religion is made attractive: when it is made by singing and other instrumentalities, to appeal to men's best feelings; when it makes the sanctuary a place where men are so happy that they would rather part with their daily bread than the bread of the Lord which they obtain there, then there will be no difficulty in getting men to observe the Sabbath-day. Make it better than any other day and then men will observe it of their own accord. But you cannot dry it, dessicate it, make it a relic of the past, and then get men to bow down to it and respect it. Make it a loving day, a heart-jumping day, a free-thinking day, a day of inspiration and hope, and then you will redeem it.

"Though I smiled at the notion of a grand peace jubilee before I went to Boston, when I came away from there, I said, 'Whatever effect may be produced by this thing here, I am satisfied that it is in the power of music to have an international influence.' And the time will come when, by pictures, by mechanic arts, and by industrious affiliations, all nations shall be under one brotherhood, so that it will be impossible for ambition to rend them asunder or lead man to destroy man.

"Let us then pray for the days of song. Sing, man; sing, woman. Or if you cannot sing, make a joyful noise to the Lord. Sing in your house. Sing by the wayside. Sing upon the sea. Sing in the wilderness. Sing always and everywhere. Pray by singing. Recite truths by chanting songs.



"It came upon the midnight clear
That glorious song of old,
From angels bending near the earth
To touch their harps of gold."

The crowd always goes to the Thompsons

Christmas Eve. The crowd is gathered at the Thompsons, singing Christmas carols. Everybody joins in the lovely old songs. The crowd always goes there, for the Thompsons are blessed with a Weaver Player Piano—truly a harp of gold.

Imagine the boundless joy you can give your family with a Christmas present of a Weaver Player Piano. It is the gift supreme—a gift of years of enjoyment of beautiful music, of opportunity to learn to

play, of countless happy crowds gathered in your home, singing together, or listening to inspired renditions of classic masterpieces and favorite popular selections.

Greet your family Christmas morn with a Weaver Player Piano. Convenient terms are easily arranged, and a liberal allowance will be made on your present piano. Write for the name and address of the nearest Weaver dealer, and ask for the interesting Weaver catalog.

WEAVER PIANO COMPANY, Inc.
Factory and General Offices: York, Pa.
Weaver, York and Livingston Pianos and Player Pianos

WEAVER PIANOS

AUSTIN ORGANS

CONTRACT for the massive auditorium organ for Chattanooga, 114 stops, awarded to us, will make a striking addition to an exceptional list of our recent large organs, some extending to over 100 stops. Among these: Los Angeles M. E. Church, University of Colorado, Cincinnati Music Hall.

The highest tonal excellence and the best quality of material used characterize all our organs, even the smallest.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

TWENTY-FIFTH YEAR GUILMANT ORGAN SCHOOL

Dr. William C. Carl, Director
*A distinctive school
for talented organists*
Write for Catalog
17 EAST ELEVENTH ST. NEW YORK

SUMMY'S CORNER

THE long awaited Textbook on Harmony by Adolf Weidig has now been on sale a little over a month. It is being received with enthusiasm in musical circles.

HARMONIC MATERIAL AND ITS USES

By Adolf Weidig

No Student, Teacher or Musician can afford *not* to know this book. Because it presents HARMONY from a *new* point of view. It reveals the contrapuntal nature of Harmony. The Keynote of the book is "HOW DOES IT SOUND?" The Motto for the student is "LEARN TO LISTEN!" For the first time the student is told the "WHY" and the "HOW" of those secrets of art formerly known only to the genius.

432 Pages. Price \$3.00 net, plus postage

CLAYTON F. SUMMY CO., Publishers
429 South Wabash Avenue, Chicago

Send for a circular. Tell us the names of others who would like to receive circulars

A Beautiful Christmas Number by a Favorite Writer of Sacred Songs



O LITTLE TOWN OF BETHLEHEM

WITH VIOLIN OBLIGATO

HAROLD
FLAMMER
PUBLISHER
57 W 45 ST. N.Y.

Song. High, med., low. — post paid \$.50
Duet. Soprano & Alto, — " .50
Anthem — Mixed, — " .18
Anthem — Two-part Treble, — " .15

MUSIC PRINTERS

ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC—BY ANY PROCESS
WE PRINT FOR INDIVIDUALS
ESTABLISHED 1876 REFERENCE ANY PUBLISHER

THE OTTO ZIMMERMAN S. SON CO., INC.
CINCINNATI OHIO

TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the
SUPER "ORGOBLO"
Sturdy—Efficient—Quiet
Most of the largest and finest American Organs are blown by ORGOBLOS.
The ORGOBLO has won the highest award in every exposition entered.
Special "ORGOBLO JUNIOR" for Reed and Student Organs.

THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

Teachers—let me give you a regular
30c size tube of Kondon's—

- | | |
|--|--|
| ✓ We want school teachers to know and value Kondon's and to advise this healthy habit to their boys and girls. \$100 teachers accepted this offer last season. | ✓ Keep nose and head clear with Kondon's. It prevents infection, colds and catarrh. Just as important as cleaning the teeth. |
| ✓ Send the names of 20 or more parents of your pupils. We will send you, not a sample, but a regular size 30c tube of Kondon's. | ✓ Clip this ad. Mail it at once with the 20 or more names and addresses to Kondon Mfg. Co. Minneapolis, Minn. |

Take these four steps for pupils' health
KONDON'S SOLD BY
CATARRHAL JELLY ALL DEALERS

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.
Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, February 3rd
ORGAN NUMBER
Prayer Wagner-Sulze
ANTHEM

- a. What Hath Thou Given Me
Coleridge-Taylor
b. Praise the Lord O My Soul
W. H. Jones

OFFERTORY
I Know In Whom I Have
Believed—(Sop.).....J. P. Scott

ORGAN NUMBER
Grand Chorus in A Minor.....Cummings

SUNDAY EVENING, February 3rd
ORGAN NUMBER
Ave MariaSchubert-Nevin

- ANTHEM
a. Sun of My Soul Thou
Saviour Dear.....R. E. De Reef
b. Jesus Thou Art Standing
G. R. Combs

OFFERTORY
My Prayer—(Sop.).....W. Baines

ORGAN NUMBER
March in E.....Reginald Barrett

SUNDAY MORNING, February 10th
ORGAN NUMBER
Andante—(Fifth Symphony)
Beethoven

- ANTHEM
a. O Saviour of the World....J. Goss
b. Jerusalem the Golden.....Mendelssohn

OFFERTORY
Hear Us, O Father—(Sop. with
Violin Obb).....F. Santiago

ORGAN NUMBER
Cornelius March.....Mendelssohn

SUNDAY EVENING, February 10th
ORGAN NUMBER
Calm As the Night.....Bohm-Gaul

- ANTHEM
c. Saviour Source of Every
BlessingFlotow
b. Jesus I My Cross Have
TakenA. W. Lansing

OFFERTORY
Love Divine (Duet Sop. and
Tenor)J. Stainer

ORGAN NUMBER
Marche de Fete.....Barrell

SUNDAY MORNING, February 17th
ORGAN NUMBER
Chorus of Angels.....Scotson Clark

- ANTHEM
a. Before the Lord We Bow.....Pinsuti
b. Fear Not O Little Flock
J. L. Gilbert

OFFERTORY
Kingdom Eternal—(Sop.) C. Meredith

ORGAN NUMBER
Allegro Pomposo.....J. L. Galbraith

SUNDAY EVENING, February 17th
ORGAN NUMBER
Nocturne in G Minor.....Chopin

- ANTHEM
a. An Evening Hymn.....Sibley G. Pease
b. Saviour When Night In-
volves the Sky.....E. A. Mueller

OFFERTORY
Love That Will Not Let Me Go
(Duet Sop. and Alto) W. H. Jones

ORGAN NUMBER
Triumphal MarchCosta

SUNDAY MORNING, February 24th
ORGAN NUMBER
Voice of the Chimes.....Luigini

- ANTHEM
a. O Lord Thou Art My God
W. B. Lippard
b. How Firm a Foundation J. B. Grant

OFFERTORY
Jesus Shall Reign—(Duet Sop.
and Alto).....R. M. Stults

ORGAN NUMBER
Festival March.....Nessler

SUNDAY EVENING, February 24th
ORGAN NUMBER
AngelusMassenet

- ANTHEM
a. Soldiers of Christ Arise E. Minshall
b. Lift Up Your Heads Chas. Santley

OFFERTORY
Be With Us Still—(Sop.) J. Jordan

ORGAN NUMBER
March in A.....Ravina

Sing more in the sanctuary. Sing from city to city, from State to State, and from nation to nation. Let your songs be like deep answering to deep, until that day shall come when the heaven and the earth shall

join together, and the grand and final chorus shall roll through the universe; when 'the kingdoms of this world are become the kingdoms of our Lord and His Christ, and he shall reign forever and ever.'

Christmas Music New and Old

By Marie Hall

THE Christmas season will soon be here, and music in keeping with the festival day will be heard in all the churches of the land. Here is a list of anthems, solos, duets, preludes and postludes, all of which have received favorable commendation, and many of which relate the story of the natal day of the Christ, in an especially effective, and reverent manner.

Christmas Anthems

The Nativity (Schirmer), Haesche; baritone and soprano solos, with fine chorus work. There were Shepherds (White-Smith), Pfleger; tenor and contralto solos, melodious chorus. The Dawn of Hope (Schirmer), Coombs; tenor solos, duet soprano and contralto; brilliant chorus work. Christians Awake! (Gray & Co.), Maunders; solid chorus work, soprano solo. There was Silence in Bethlehem's Fields (Gray), Stainer; lovely composition for quartet or well-trained chorus. Hosanna (Parish choir), Lowe; dignified composition; good for chorus. "Old Hundred," introduced. Christmas Bells (Ditson), Stevenson; most effective for well-trained choir; soprano, contralto, tenor and bass solos. The Christmas Message (Ditson), Dressler; melodious; soprano solo, violin obligato. While Shepherds Watched (Schirmer), Neidlinger; simple, but most pleasing; soprano solo. The Song of the Shepherds (Schirmer), Woodman; fairly difficult; demands fine balance. Hark, Hark, with Harps of Gold (Schmidt), Marston; very effective; violin obligato. O Little Town of Bethlehem (Ditson), Conant; women's voices; charming setting; violin obligato. There were Shepherds (Pond), Holden; simple, but most effective. Like Silver Lamps (Gray), Barnby; fine number with beautiful harmonies; moderate difficulty. It Came Upon the Mid-

night Clear (White-Smith), Geibel; male voices; tuneful, easy and effective.

Christmas Solos and Duets

Night of Nights (violin and cello obligato), Van de Water. Joyously Peal, Ye Christmas Bells, Coombs. In Old Judea, Geibel. O'er Salem's Towers, West. The Christ Child, Coombs. Bending O'er a Cradle Son (violin obligato), Marzo. O Little Town of Bethlehem, Bullard. Heavenly Light (cello obligato), Gounod. Emmanuel, soprano and bass, Coombs. Sleep Babe Divine, soprano and alto (violin obligato), Warren. The Dawn of Life, soprano and alto, Coombs. The Star and the Song, alto and tenor, Wilson. The Angel of Light, soprano and baritone, Coombs.

Organ Music for Christmas

A Christmas Fantasy (Stevens), Norris; paraphrase on "Antioch." A Shepherd's Tale (Fischer), Gillette. Laudate Dominum (Fischer), Shelden. Christmas Offertory (Fischer), Geison. Paraphrase on "Adeste Fideles" (Gray), Southgate.

Violin, Bells and Organ

Prayer and Cradle Song (Ditson), Macfarland. Berceuse (Gray), Lemare. Pastoral (Schmidt), Foote. The Seraph's Strain (Gray), Woistenholme. Adoratis and Vox Angelica, Dubois. Adoration (The Holy City), (Gray), Gaul. Christmas Morning (Fischer), Frysinger. Christmas Postlude (Ditson), Best. Hallelujah Chorus (Schmidt), Handel-Dunham.

Christmas Cantatas and Oratorios

The Christ Child (Church), C. B. Hawley. Christmas Oratorio, Saint-Saens. The Nativity (Gray), Adams. The Message of the Star (Schirmer), Woodman. The Holy Infant (Gray), Adam. The Story of Christmas, Matthews. The Holy Child (Schirmer), Parker. The Story of Bethlehem (Gray), West. The New Born King (Church), Loveland. Bethlehem (Gray), Maunders.

Lists of Christmas Music published by the Theo. Presser Co. will be sent cheerfully upon request.

An Impressive Carol-Service

By Marie Hall

For the organist who is seeking to find for the Christmas services, music of a nature which shall depict in an unusually reverent and impressive manner, the miraculous happening in Judea nearly 2000 years ago, a Christmas carol-service is urged. Here is a list of published carols, for the benefit of other organists, also an order of service.

Prelude, Variations on An Ancient Carol. Dethier.

Call to worship.
a. Of the Father's Love Begotten. (Schirmer) Old Flemish.

b. Infant so Gentle. (Gray) Old French.

c. While Shepherds Watched. (16th Century) (Fischer) Praetorius.

Scripture lesson.

a. While by my Sheep. 17th Century. (Schirmer) German.

b. 'Tis Christmas Day. (Schirmer) Old Welsh.

c. O'er the Cradle of a King. (Schirmer) Old Breton Prayer.

a. Shepherds Shake off your Drowsy Sleep. (Schirmer) Old Berancon.

b. Slumber Song of the Infant Jesus. (Gray) Old French.

c. The Angels Sang in the Silent Night. (Pond) English.

Offertory. Prayer and Cradle Song. (Schirmer) Guilman.

a. When the Sun had Sunk to Rest. (Schirmer) English.

b. Noel, Noel. (Schirmer) Old French.

c. Holy Night, Peaceful Night. (Schirmer) German.

d. O, Little Town of Bethlehem. Traditional Melody.

Silent Prayer and Benediction.
Postlude, Noel. Dudley Buck.

A
Merry
Christmas
for that
Boy of
Yours!



Your boy's Christmas will be the happiest ever, if you will send him THE BOYS' MAGAZINE. It is a gift that lasts a whole year. This splendid magazine is chock full of just the kind of reading you want your boy to have. Clean, inspiring stories by the world's best writers. Practical and instructive departments devoted to Radio, Mechanics, Electricity, Athletics, Physical Training, Stamp Collecting, Cartooning, etc., etc. Beautiful big pages with handsome covers in colors. A big lot of jokes and comic drawings.

Subscribe for this great magazine for your boy or for some boy in whom you take a particular interest. It will mean for him a whole year of pleasure, entertainment and instruction.

Special Offer! For only \$1.00 we will send him THE BOYS' MAGAZINE for a full year beginning with the big December (Christmas) issue. We will send FREE to each subscriber a copy of our book "Fifty Ways for Boys to Earn Money." We will also send the subscriber a handsome Christmas gift card with your name as donor. (Satisfaction or money refunded.)

THE SCOTT F. REDFIELD CO., INC.
8222 Main St., Smithport, Pa.

I enclose \$1.00 for which enter the following name for a whole year's subscription to THE BOYS' MAGAZINE. Send him his first copy of THE BOYS' MAGAZINE, a Christmas gift card and a copy of your book, "Fifty Ways for Boys to Earn Money," all to reach him on Christmas morning.

Name
Street
or R. F. D.
City State
Your name

A New Work—Rich in Practical Inspiration

FRUITS OF THE SPIRIT

By MRS. THEODORE PRESSER

PRICE \$1.00

The Harvest of a beautiful life in lofty ideals and all that is best in New Thought. Helpful, Constructive, Encouraging—making a wide and easily comprehended appeal to all who are seeking higher self development.

THEO. PRESSER CO.

Publishers Philadelphia, Pa.

Watch your gums—bleeding a sign of trouble

MEDICAL science knows how serious is the sign of bleeding gums. For it knows that tender and bleeding gums are the forerunners of Piorrhoea, that dread disease which kills four out of five people over forty.

If the disease is unchecked, the gums recede, the teeth decay, loosen and fall out, or must be extracted to rid the system of the Piorrhoea poisons generated at their base—poisons which seep into the system and wreck the health. They cause rheumatism, nervous disorders, anaemia, and many other ills.

To avoid Piorrhoea, visit your dentist often for teeth and gum treatment, and use Forhan's For the Gums. Forhan's For the Gums will prevent Piorrhoea—or check progress—if used in time and used consistently. Ordinary devices cannot do this. Forhan's keeps the gums firm and healthy, the teeth white and clean, and using it today, if gum-rinitis has already set in, Forhan's according to directions and consult your dentist immediately for special treatment.

35c and 60c, in the United States and Canada.

Formula of
R. J. Forhan, D. D. S.
FORHAN CO.
New York

Forhan's, Ltd.
Montreal

Specialist
DISEASES OF THE MOUTH
PREPARED FOR THE
PRESCRIPTION OF THE
DENTAL PROFESSION

Forhan's
FOR THE GUMS

WHEN WINTER COMES
a handy package of Brown's Bronchial Troches is as necessary as warm clothing. Quickly relieve coughing, sore throat, loss of voice and kindred troubles. A real REMEDY—not a candy. At druggists.
JOHN I. BROWN & SON, BOSTON, MASS.
Gen'l Sales Agents: H. F. Ritchie & Co., Inc.
New York London Toronto

BROWN'S
Bronchial
TROCHES
COUGH AND VOICE LOZENGES
IN 3 SIZE PACKAGES

MANUSCRIPTS

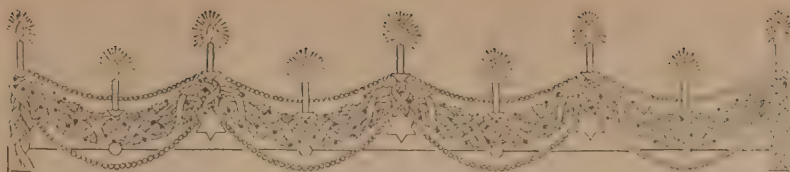
Criticised—Corrected—Revised

HAVE you a musical idea you think will sell? Do you know where and how to sell? Send your music manuscripts or song poems to us for advice or revision.

Special to Music Clubs—We have carefully prepared lists of Folk Songs—Music of all Nations, etc., suitable for use in Music Clubs. We can tell you just where the music can be purchased and the cost of each selection. This saves time and disappointment. Our advice is based upon a thorough knowledge of the Music Market through personal contact.

PERSONAL SERVICE BUREAU
1704 Race Street Philadelphia, Pa.
Mgr. Judson Eldridge—Pianist—Teacher—Composer

BE AN ARTIST
We can teach you DRAWING in your own home day, evening or night.
Our 18 years of successful teaching prove our ability.
10 Courses in Commercial and Illustrative Drawing Endorsed by high art authorities.
Students trained by members of our Faculty are filling high-salaried positions. Send a Quota FREE to Enrolled Students.
Write today for Art Year Book.
SCHOOL OF APPLIED ART
Applied Art Bldg. Room 14, BATTLE CREEK MICH.



Question and Answer Department

Conducted By ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

A "Feminine" Ending.

Q. Is a feminine ending a weak, unsatisfactory, or an elaborate ending?

A. A feminine ending is the ending of a phrase on an unaccented note following the accented note on which the cadence mostly occurs.

Classification of Cadences.

Q. How are the cadences named?—M. S. S., Greenville, Tex.

A. Cadences are usually classed in three kinds: Perfect, or whole; Imperfect, or half; and Interrupted, or deceptive. The perfect cadence contains the Authentic (from dominant to tonic) and the Plagal (from subdominant to tonic), the latter being chiefly used in church music. The imperfect cadence is the authentic form reversed (from tonic to dominant). These are frequently referred to as full cadences and half cadences.

The Clavecin and Those Who Played On It.

Q. What was the "Clavecin" and who amongst the great masters played and composed for it?—M. C. C. G., Back Bay, Mass.

A. (a) The "Clavecin," known in English as the Harpsichord, was the forerunner of the grand piano. It had the appearance of a horizontal harp in a case, very similar to the present grand piano. Its compass was, at first, three octaves, but, later, five octaves. Like the piano, it was played by means of keys but, instead of hammers for striking the strings, these were plucked by quills. The resulting sounds were delicate and pretty but very weak. To obtain greater power of tone, three or four strings were used for a note and an extra row of quills, as well as other devices to endeavor (unsuccessfully) to produce the gradual nuances of piano and forte.

(b). Careful research fails to show where the clavecin first appeared, every indication leads us to believe that the earliest compositions for clavecin were performed in Italy, in the 15th century. To name those who played on and wrote for the clavecin would be to give a list of all the great masters of the 16th, 17th and 18th centuries, down to the year 1795, when the piano made its first public appearance in concert. Among the most celebrated may be mentioned: Merulo, Paschini, Gabrieli, Frescobaldi, Heinek, Domenico and Alexander Scarlatti, Marcello, Porpora, Martini, Proberger, Handel, Buxtehude, Chamboniere, Francois Couperin and the numerous family of the Couperins, Rameau, J. B. Clement, Gombert, Willaert, Monteverde, Gibbons, Purcell, Byrd, John Sebastian Bach, Palestrina, C. P. Emmanuel Bach, Haydn, Mozart, Gluck, Lully, Friedmann Bach, Christian Bach. It should be borne in mind that several of these masters assisted at the passing of the clavecin and at the beginning of the pianoforte era. Emmanuel Bach, Haydn and Mozart wrote for both instruments, and their example was followed by Clementi, Steibelt, Cramer, Dussek and others, who gradually abandoned the harpsichord for the piano, as the latter became better in construction, in mechanism and in its greater possibilities for producing piano and forte.

A Maltreated Voice.

Q. I need your assistance urgently. Please help me. I had a pretty good bass voice, compass from low E to about middle C. When I undertook the position of choir leader it entailed singing sometimes with the sopranos to high G, and sometimes with the tenors and altos. The consequence is my voice is entirely gone, no quality, uncertainty in striking a note, and unable to sing for more than two minutes. What do you suggest to remedy this?—EDWIN, Ironwood, Mich.

A. By "sopranos to high G" you mean, of course, the tenor high G, or the second line on which the G clef is placed. The soprano high G (the note above the treble staff) cannot be sung by basses or tenors, except by some phenomenal falsetto voice. You have most probably been singing the high notes with a tight, throaty attack. This alone would kill any voice. It is impossible to advise you precisely without knowing your age; this you omit, and without hearing you. But there is no doubt that you should give up all public singing and choir work; rest and repose your voice (that is, replace it by means of another attack and another placement) by frequent practice of diaphragmatic breathing and by twenty minutes' daily mezzo-piano singing of slow tunes, from A (first space bass) to A (top line bass). Under the most favorable conditions, you might regain some of your "pretty good voice" in a year or two. Consult a really competent and loyal teacher of voice production and placement.

The Metronome: Its Inventor: Beethoven's Approval.

Q. What is the use of the metronome? Who invented it? Have any of the great musicians approved of it?—JUSKO, R. I.

A. The metronome is designed to set the exact rate of speed of a movement, instead of relying upon words (such as *Allegro moderato*, *Andantino* and *Allegretto*), which are of a doubtfully approximate interpretation. It is popularly believed that the Dutchman, Winkel (1780-1826), was the first to conceive this invention; but the original idea belongs to Etienne Loulié, who was music-master to Mademoiselle de Guise, about the year 1700. Johann Nepomuk Maelzel, of Ratisbonne (1772-1838), improved upon these ideas and perfected the instrument as we know it to-day. Most of the great composers, since his time, have indicated the use of Maelzel's metronome to set the pace of their compositions. Beethoven wrote to the founder of the Vienna Conservatory: "there is nothing more absurd than *allegro*, which, once for all, means *gay*, even when we are very far from having such an idea for the movement. As for me, I have long thought of giving up these absurd denominations of *allegro*, *andante*, *adagio*, *presto*; Maelzel's metronome offers us the best opportunity to do so."

Toutari—Titty—Tziti.

Q. Is there an instrument named the "Toutari" and where is it used?—G. B. H., Connecticut.

A. The Toutari (also called Tziti and Titty) is the name of the Indian bagpipe. It is believed that the bagpipe originated in the East; it is still found in use in India, China, Egypt and Persia. The tune "Hey tittit, tittit" is said to have been played by the bagpipes at the Battle of Bannockburn.

Should a Diminished Fifth be Named Imperfect?

Q. What is an imperfect fifth? I have heard it mentioned, but my text-books give only perfect and diminished fifths.—B. A., Anthony, R. I.

A. In many treatises on Harmony, what is termed to-day a diminished fifth was formerly named an imperfect fifth. It is a very often question whether "imperfect" is not the more correct designation for less than "perfect." Minor is less than major (diminished being less than minor), and imperfect is less than perfect. One treatise now before me, by a generally accepted authority, terms all the intervals of the normal scale as major, even including the fourth, fifth and octave, their lessened forms as minor. Nevertheless, to-day, the fifth, containing only six semitones, is generally termed "diminished."

Three Pedals—Three Meanings—Three Quarter-notes.

Q. (a) My upright piano has three pedals; the one on the right is the damper pedal. Which of the other two is the soft pedal, and what is the use of the middle one? (b) What is the meaning of "smorz"; "sol-feggio"; "lusingando"? (c) In a measure of two-four time, how can a measure of three quarter-notes be played in time?—A. E. C., Crowley, La.

A. (a) That on the left is the soft pedal. The middle-pedal is used as a sustaining pedal for the bass-note only. By putting down this pedal immediately after striking the bass-note, that note will continue sounding after the hand has quit it to play various chords above it, thus allowing a ground note to be heard with these related chords, without there being any confused discordant sounds, as would be the case if the damper pedal were used. (b) *Smorz*, is an abbreviation for *smorzando*, gradually fading away; *Solfeggio*, the art of calling the notes by their names of *Do, re, mi, fa, sol, la, si, do*; *lusingando*, coaxingly, coaxing. (c) Practice counting the measures of two-four time as one beat to a measure (or one half-note) and then play your three quarter-notes as an even triplet to the beat.

Chinese Scale.

Q. What is the Chinese scale? Is it known in this country? Does it resemble anything we use in the shape of a scale?—A. C. D.

A. The Chinese scale is similar to the Scotch and other Celtic scales. It contains only five notes and is termed, by some, the Pentatonic scale. The sounds correspond to our *Do, re, mi, sol, la*. Putting your thumb on *F*, play consecutively, ascending, the three black notes and then the next two black notes and you have the Chinese scale.



ALWAYS READY FOR

Baker's Breakfast Cocoa

Growing children want and frequently need more nourishment than adults, owing to the activity of their restless little bodies.



Baker's Cocoa fills all the requirements of the dietitian and physician as a delicious, pure and healthful beverage.

Just as good for older people.

It is the cocoa of high quality

Made only by

Walter Baker & Co. Ltd.

ESTABLISHED 1780

Mills at Dorchester, Mass.
and Montreal, Canada

Booklet of Choice Recipes sent free

IF YOU HAVE DELAYED SELECTING CHRISTMAS MUSIC

Request us to send you for examination a selection along the lines you need. A folder listing anthems, solos, cantatas, organ numbers and entertainment material for Christmas may be had for the asking.
THEO. PRESSER CO. Philadelphia, Pa.



THE VOSE GRAND

has incomparable Tone—the one quality above all others which makes a real piano. The exquisite tone of the Vose Grand distinguishes it from all other pianos.

We Challenge Comparisons

Write for our beautifully illustrated catalog and floor pattern of the Vose Grand, also our easy payment plan.
Vose & Sons Piano Company
195 Baylston Street, Boston, Mass.

VOSE



The Violinist's Etude

Edited by ROBERT BRAINE

It Is the Ambition of THE ETUDE to Make This Department a Violinist's Magazine Complete in Itself

Recovering Lost Ground in Violin Technic

By Ben Venuto

SEVERAL times during the past few years, the advice of the writer has been asked in regard to the best course of practice for regaining technic after the violin has been laid aside for some time and the player grown rusty. Curiously enough, the form of the question is almost always such as to show a complete misunderstanding of the real requirements. It usually is worded somewhat in this way: "Please tell me the names of two or three difficult solos that I might practice so as to get back my lost technic, as I haven't touched the violin for two, (three, four or five) years." To practice "difficult solos" under these circumstances would be about the worst thing to be done. One would be sure to play out of tune, and if at all self-critical, would become discouraged.

The first thing to be done is to go through bowing exercises similar to those taught to a beginner at the first few lessons, watching to make sure that you draw a perfectly straight bow and are otherwise in good form. Being assured of this, next practice long sustained bows, very slowly, trying to make each stroke last a full minute without a break. (This is an exercise used by even the greatest players, to steady their nerves before a public performance.) Next try something quite the contrary—the *grand détaché*—whole-bow strokes, played with a darting motion as quickly as possible from one end of the stick to the other, with ample rests between. It matters but little what material you use for these exercises; the scale of G is as good as anything. Next take some finger-exercises on one string, such as those in Schradieck, and practice a few of them with the greatest care as to evenness and correct intonation. Do not use too many, but give intensive practice to a few. Lastly, look up some books of the *easiest* etudes which were studied in former years—Kayser, Wohlfahrt, or any others, and review them one by one, endeavoring to play them in a much more intelligent and artistic manner than you were able to do when you first studied them. After a few days of this sort of practice, advance yourself (supposing your earlier studies had reached that grade) to three-octave scales, and the several *trill*-studies found in Kreutzer's Etudes. The latter are the finest sort of thing to limber up the fingers.

We have spoken of regaining technic after one has become rusty through ceasing practice for some length of time; but it is worth mentioning that sometimes a player in constant practice will seem to suffer a breakdown of technic, especially in the matter of intonation or of clean and accurate execution in general. When this does not arise, as is sometimes the case, from ill-health, over-fatigue or depressing weather, it shows that one has been attempting music too difficult for his present stage of progress. In such a case, a few days devoted exclusively to the sort

of practice we have just described will mend matters. But it is a real injury to spend much time on pieces manifestly beyond your powers; one must be patient and work up to them gradually. The abnormal stretches, for instance, often found in Gaviniés and Paganinni, should never be attempted but by those who already have perfect mastery of the more normal use of the fingers; otherwise a tendency to play out of tune will be developed.

Was She the First Woman Violinist?

By Bertha Altbayer

A TENOR viol was exhibited in England, in 1872, bearing in general outline the typical features of the violin and having the label "Pietro Zanure, Brescia 1509."

This Zanure had many pupils, but none more brilliant and famous than Vittoria Colonna, Marchesa di Pescara, a daughter of the princely house of Colonna.

Though a rare combination of circumstances had bestowed upon Vittoria rank, beauty, and the very highest qualities of heart and mind, all these did not exempt her from the ordinary lot of man. "Trouble and affliction were hers in no small measure; so that she was as eminent for her sorrows as for her virtues."

She was born at the Castle of Marino, in 1490. In her songs we find many tender references to this place. History tells us that the King of Naples, in whose armies Vittoria's father had valiantly served, was determined to bring about a marriage between the Colonna family that of the Marquis of Pescara. Accordingly, when Vittoria was but four years old she was betrothed to Ferdinand, son and heir of the latter.

Her musical education was carried on with Ferdinand's, under the direction of Old Pietro Zanure, the maker of the instrument mentioned above.

A Violin Contest

ANOTHER violin contest has been held, this time in England. A violin by an English maker was heard in competition with a genuine Stradivarius, pronounced by all musical authorities to be the premier violin maker of the world. The contest was held on the stage of a concert hall. The two violins were played alternately by a skilled violinist standing behind a screen. To the surprise of all, the contest was won by the English violin, as it received the most votes on all points.

"Was ever work like mine created for no purpose? Am I a miserable egotist, possessed of stupid vanity? It matters not, but of this I feel as positive as that I live, and that is, my 'Tristan und Isolde,' with which I am now consumed, does not find its equal in the library of music. Oh, how I yearn to hear it; I am feverish; I am worn."—RICHARD WAGNER, in a letter to Praeger, written three years after the completion of "Tristan."

When Fiddles Are Treasures

[This is a good, sensible article, which appeared in "The Pathfinder," written in plain, common English, so that everyone can understand it. It will no doubt serve a good purpose in puncturing a lot of the "fake old fiddle" nonsense which is so hard to combat. The writer seems to know his subject well.—EDITOR'S NOTE.]

EVERY little while the papers publish the claim that some fiddle maker has "discovered the secret" which enabled Stradivarius to make the most wonderful violins the world has ever known. Usually it is the varnish which is described as giving the true Cremona quality.

The other day a special cable dispatched from Paris was widely published, giving us the same old "song and dance." The "secret" was said to be that a small amount of olive oil was used in the varnish Stradivarius employed. No doubt the Italian violin makers did use some olive oil in their varnishes, as that was the commonest oil they had. Oil varnish is the only proper varnish for violins; as it does not dry so glassy and hard as the cheap rosin varnishes used in modern fiddle factories.

Cheap fiddles are mostly covered with spirit varnish—that is resins dissolved in alcohol, turpentine or some similar solvent instead of in oil. The reason for this is that a spirit varnish dries much more quickly than an oil varnish. Rosemary oil is one of the best oils for violin varnish, but it has the great drawback that it takes months, if not years, to dry.

Every known oil and spirit and gum and resin and all sorts of combinations of them have been tried for making violin varnish. There is no particular secret about varnish-making, and in any case the varnish had very little to do with the superiority of the old Italian violins of Stradivarius and other makers. A poor fiddle can never be made into a good one by putting fine varnish on it, though it is true that any instrument is made worse by giving it a heavy coat of flintlike wagon varnish, as is so commonly done.

The varnish is mainly for the purpose of protecting the instrument, and it does not add any quality the instrument did not already have. Great violin makers in fact always test their new instruments before varnishing them—and this shows they don't depend on the varnish to give any tone.

It is an old and popular fallacy that the varnish on a violin is largely what determines its quality. The varnish does protect the wood from the atmospheric changes, and incidentally it helps the tone of the instrument by preserving its resonance.

It is a strange thing, but there is an immense amount of hocus-pocus attached to the whole subject of old violins. Not a day passes that the Pathfinder does not get letters from people who think they have in the family a genuine old Stradivarius. They tell about the label that is pasted inside, bearing the legend: "Antonius Stradivarius Cremonensis, Faciebat Anno 1723"—or something similar, and they think this label is positive proof that the instrument is a true "old master," worth up to \$25,000.

Anyone with a little knowledge of the subject can usually tell that such an instrument is merely a modern factory fiddle with a fake label in it to fool the credulous. Only a few days ago the newspapers published a "special dispatch" which related how a genuine "Strad" had turned up in a pawnshop where its owner, a blind old negro, had pawned it for \$1.75. And the regulation old label inside was quoted as proving the authenticity of the instrument.

You would actually stand more chance of going out in front of your house, stooping down in your tracks and picking up a \$1000 diamond than a person would of having an old fiddle turn out to be a genuine Stradivarius. At rare intervals some old fiddle that has been long laid away in some garret and forgotten proves to be a real treasure.

Age improves a violin, within certain limits, and an instrument that was originally only passable may become quite valuable in time, especially if it is played on and properly taken care of. But on the other hand, many violins that are very old are of very little value, owing to the fact that they were originally poorly made or that they have been ill-treated. Then, too, an old violin may have lost through excessive age the fine qualities it once had; it may be literally "played out," there are some genuine "Strads" which are of small value for playing purposes, but which will always command a big price as curios.

Rich amateurs sometimes make "collections" of fine old instruments, as a fact, although they may not play the instruments themselves. A Washington man named Partello devoted a large part of his life to this side line, and when he died a short time ago his collection, it was said, sold for about \$150,000. It went to Lyon and Healy, the great Chicago musical house, who are always in the market for fine old instruments.

The Pathfinder's advice to all who think they have a valuable old violin and who want to realize on it is to submit it to good experts and their verdict can be accepted as reliable. It may be said that everyone who has an old fiddle almost invariably imagines he has a genuine old master which is worth a fortune. But the "asking price" and the "selling price" of such old instruments, like many other old articles, may show a wide gap.

It isn't everyone who wants to buy a valuable old violin or who has the money to put into it; so, often, a really fine instrument may go begging. The owner must first find his purchaser. Most musicians know of cases where splendid bargains have been picked up for a trifle. The romantic violinist is always dreaming of buying a genuine old Cremona for the price of the cheapest mail-order fiddle—and at rare intervals such dreams come true. The writer knows of a man who for three pennies bought a violin that was worth \$500, from a dirty little street urchin who had found it in an ash barrel and who was hauling it along the walk with a string.

VIRTUOSITY is imperative—not as a goal, but as a medium to a higher purpose of self-expression.—YSAIE.



THE VEGA CO.
5 Columbus Avenue BOSTON, MASS.

BANJOS
SAXOPHONES
TRUMPETS
TROMBONES
CLARINETS

Play a Banjo or Mandolin for pleasure or profit—
Vega instruments used by famous
musicians and orchestras. Send for catalog of any
instrument.

REPAIR ALL INSTRUMENTS

VIOLINISTS

Flamboyant self praise
may read nicely. We
much prefer saying little
—allowing our violins to
sing our praise.
And they Do sing. Over
FORTY YEARS the
most discriminating
violinists have selected
them. 'Nuf said. Our
handsome catalogues will
tell you the rest.

JOHN FRIEDRICH & BRO.
279 FIFTH AVE.
NEW YORK

Conn Saxophone Book FREE

The Conn saxophone
is recognized by famous
artists as the finest in the world.
Exclusive features make it easier to
play, perfect in scale, reliable in action.
Send now for your copy of handsome book
describing all models, and details of Free
Trial, Easy Payments on any Conn
instrument. C. G. CONN, LTD.
1213 Conn Bldg.,
Elkhart,
Ind.



Gemünder

1846 THE VIOLIN NAME OF FAME 1922
ALL KINDS OF VIOLINS
For all Kinds of Players
MODERN USED & ANTIQUE
"HOW TO SELECT VIOLINS FOR PERSONAL USE"
and other instructive literature and catalogues free.
AS EXPERT VIOLIN MAKERS AND PLAYERS our
vast experience is at your command.
Violins sent for testing; also on easy payments; defect-
ive instruments restored and results specified in
advance. BOWS, CASES and CHOICEST STRINGS.
"THE VIOLIN WORLD" — the instructive Violin
Magazine — \$1.50 per year. Established 1892.

AUGUST GEMÜNDER & SONS
Violin Makers, Repairers and Dealers, Exclusively
125 WEST 42nd ST., NEW YORK

VIOLIN STRINGS

ETUDE BRAND
Used by the Leading Artists of the
Philadelphia Orchestra

Etude "E" String, 3 lengths... \$0.20 net
Etude "A" String, 2 lengths... .20 net
Etude "D" String, 2 lengths... .20 net
Etude "G" String, 1 length... .20 net
Bundle Lots (30 assorted Strings) 4.25 net

Prices Given Are Net—No Discount
THEO. PRESSER CO.
1710-1712-1714 Chestnut St., Philadelphia, Pa.

Starting the Violin Beginner

By Mable Madison Watson

THOUGH many artists will say "There is only one right way to play the violin, but many wrong ones" there still seems to be room for various opinions regarding the most advisable manner of starting the beginner.

Position

An erect and assured bearing gives confidence to both performer and audience. There can be no question as to the necessity that the pupil stand erect and hold the violin high enough to be at least parallel with the floor. The tendency is to let it sag, and, therefore, from the first lesson the wise teacher will insist that the scroll shall point slightly upward, till the habit is formed.

Until the pupil's position is fairly established he should not be expected to practice with notes, but his attention should be concentrated upon mastering a correct position. Early lessons and practice should be before a good mirror.

With a very short neck, little if any shoulder pad is necessary; but a long necked pupil cannot stand naturally without some such aid. One should be selected to fit the pupils' individual need. A firm chin and shoulder rest add greatly to security in shifting and playing in the higher positions.

Whether the violin should point directly in front or toward the left shoulder is a disputed question. If held too far to the left the bow arm must reach out directly in front, making bow control less secure; but when the violin points straight forward the chest is narrowed and the right arm cramped at the frog. A point between these two extremes seems most reasonable, and can be slightly varied to suit the pupil's physique.

The jaw-bone not the chin must grasp the "chin (?) rest." Guillaume Remy of the Paris Conservatory asks his pupils, "Do you know why the Good Lord gave us jaw-bones?" and answers his own question, "To hold our violins with, my dear!" The chest must be expanded, the left shoulder neither drawn forward nor unnaturally raised: the head nearly erect, slightly leaning toward the violin. In other words, the entire poise must be easy and, as nearly as possible, a natural, correct standing position without the instrument.

Right Hand Training

Holding and control of the bow would require a treatise in itself. Suffice it to say that relaxation must be the first and constant aim. The first joints of the fingers must be gradually taught to cling like leeches; but every finger joint and the wrist, elbow and shoulder must be always flexible. Any stiffness allowed to become habitual will spoil the volume and beauty of tone.

Left Arm and Hand Position

Obviously a hand, so held that any finger can reach all four strings by direct motions with practically no hand or arm

adjustment, will secure maximum speed with minimum effort. Keeping left hand finger work on the G string until this position is established will save years of corrective training further on in the course. The flexibility of young pupils makes a slightly exaggerated left arm position no great difficulty; and unless older beginners have the grit to persevere in correct form at the start they will never get beyond the "promising" or amateur stage.

All the best modern methods select one uniform stopping of the four fingers on all four strings and adhere to this until a certain left hand accuracy is established. Methods which commence with the tetra-chord starting on the open string have the advantage of three complete one-octave scales and innumerable possible folk-songs in major keys, thus availing themselves of the assistance of the natural melodic sense and greatly facilitating the so essential early training in oral accuracy. Using open strings for tonic and dominant helps to establish the tonality. Exact intonation cannot be required until the bowed tone has sufficient firmness to permit testing each note by the response of its over-tones when bowed on an open string. Until this test is possible the melodic sense must be the only guide and the material, used should be simple familiar songs.

Left Hand Alone

Though considerable preliminary training in finger placing and left hand position is essential, this can best be accomplished without the bow, by silent exercises or pizzicato. Goby Eberhard, one of our greatest technical authorities, advocates separate left hand training, and all early bow work to be confined to the open strings. In attempting to start left hand training with the bow, it is impossible to avoid the formation of at least some incorrect habits that may be difficult or impossible to eradicate; and the attempt to concentrate upon so many difficulties at once must result in stiffness, which is always the penalty of too great effort.

Resumé

In brief, Essentials for a correct start are:—

1. An erect and easy position for standing and holding the violin.
2. Exercises for strengthening the finger tip grasp on the bow, while keeping perfect relaxation of the entire arm, hand, and wrist.
3. Training for left arm and hand to establish the habit of keeping the palm knuckles parallel with the neck and all four fingers in curved position, each tip over some one especial point, the same for all four strings.
4. Separate training of left hand and bow hand until the two can be combined without stiffness in either.
5. Early practice without notes and before a mirror.

To the Small Town Violin Teacher

By Robert W. Anderson

Do not allow the limitations of the small town to make you an indifferent teacher. Its lack of size is all the more necessary that you should be a leader in its music.

One of the best, means of arousing and retaining interest is to give annually a pupils' recital. The following suggestions have been tried and proven workable.

First. Invite one of the piano teachers to combine her class with yours. This

gives variety and also gives you the advantage of a good accompanist.

Second. Have the advanced pupils do solo work, memorized if possible, with piano accompaniment. Use intermediate pupils in trio or quartet work, and the very smallest ones in unison or tiny duets with your violin.

Third Have a Junior and a Senior "Orchestra." The Junior Orchestra may be made up of the younger pupils from both the violin and piano classes, the piano

Easy to Play Easy to Pay



Donald Clark, Soloist with the famous
Paul Whiteman's Orchestra
Victor Records by Paul Whiteman and His Orchestra are all played with Buescher Instruments.

Sax Invented,
Buescher
Perfected
the Saxophone

BUESCHER

TRUE-TONE Saxophone

The Buescher Saxophone is so perfected and simplified that it is the easiest of all musical instruments to learn. It is the one instrument that everyone can play—and it wholly satisfies that craving everybody has to personally produce music.

With the aid of the first three lessons, which are sent free (upon request) with each new Saxophone, the scales can be mastered in an hour; in a few weeks you can be playing popular music. Practice is a pleasure because you learn so quickly. You can take your place in a band within 90 days, if you so desire.

For Bands and Orchestras, for church, lodge and school musical affairs, for social and home entertainment, the Saxophone is the most popular instrument and one of the most beautiful. A good Saxophone player is always popular socially and enjoys many opportunities to earn money. Saxophone players are always in demand for dance orchestras. Every town should have a Saxophone quartette or orchestra.

Try It In Your Own Home
You may order any Buescher Saxophone, Cornet, Trumpet, Trombone or other Band or Orchestral instrument and try it six days in your own home, without obligation. Easy terms of payment may be arranged if preferred. Mention the instrument interested in and a complete catalog will be mailed free.

Buescher-Grand Trumpet



Especially easy to blow, with an improved bore and new proportions. With the mute in, it blows so softly and sweetly that practice never annoys. A splendid home instrument.

Free Saxophone Book
We have prepared a very interesting book on the history and development of the Saxophone. It tells which saxophone takes violin, cello and bass parts and many other things you would like to know. Also illustrates first lesson. Every music lover should have a copy. It is sent free on request. Just send your name for a copy.

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
3216 Buescher Block Elkhart, Indiana

Buescher Band Instrument Co.	
3216 Buescher Block, Elkhart, Ind.	
Gentlemen:	
I am interested in the instrument checked below:	
Saxophone....	Cornet.... Trombone....
Trumpet....	
(Mention any other instrument interested in)	
Name	
Street Address	
Town	State.....

AMERICA'S MOST POPULAR WOMAN COMPOSER



CARRIE JACOBS BOND

THE songs of this exceedingly talented composer contain such a charm of simplicity that they have practically become part of the everyday life in every home.

AS TEACHING SONGS

They have no equal because the smooth flowing melodies, free from technical obstacles appeal to both teacher and pupil.

BOND SONGS EVERY TEACHER SHOULD USE

A Little Bit o' Honey, High Eb, Med. C, Low Bb.....	.60
A Perfect Day, High C, Med. A, Low F.....	.60
A Little Pink Rose, High Gb, Med. F, Low D.....	.60
I Love You Truly, High A, Low Eb.....	.60
I've Done My Work,60
Just a' Wearyin' for You, High Bb, Low Ab.....	.60
Shadows, High Eb, Low Gb.....	.60
The Hand of You, High Ab, Low F.....	.60

IN BOOK FORM

Seven Songs—High and Low....	ea.\$1.25
Contents: Shadows, Just a' Wearyin' for You, I Love You Truly, Still Unexpressed, Parting, Des Hold My Hands Tonight, De Las' Long Res'.	
Old Melodies of the South.....	\$1.25

OCTAVO

Arranged for Mixed, Men's or Women's Voices.	
A Little Bit o' Honey.....	.15
A Perfect Day.....	.15
Just a' Wearyin' for You.....	.15
Shadows.....	.15
Do You Remember?.....	.15

The following from Mrs. Bond's pen are **Just off the Press:**

Evening, My Love and You.....	.60
Homeland, Medium.....	.60
Lazy River, High, Low.....	.60
Little Lost Youth, High, Low.....	.60

Bond Songs may be procured at all music stores. They will be sent "On Approval" to ETUDE readers.

An illustrated catalog
free for the asking

Carrie Jacobs Bond & Son
BOSTON MUSIC COMPANY
Sole Agents for United States

26 West Street Boston, Mass.

Please mention THE ETUDE when addressing our advertisers.

students playing the toy symphony instruments such as the cuckoo, nightingale, triangle, tambourine and perhaps the drum. Seat the little players on kindergarten chairs like a real orchestra. Choose a simple exercise such as may be found in many modern instruction books, having a part for open strings, a second part for two violins, and a piano part. The toy instrument scores need not be written out if one chooses those pupils who have an inborn sense of rhythm, for when leading, one can always indicate when they should come in. The exercise may be lengthened by playing twice through, varying it by the use made of the toy instruments. Material for the use of the Senior Orchestra may be found in the various educational Orchestra series

now published and which often contain parts for first, second, third, ripieno second and obbligato violins, besides other instruments which may be added if available.

There is nothing more stimulating to the pupils than this simple orchestra work. It impresses upon them the need of observing every sign, and of playing with correct bowing, time and intonation. They discover that they cannot stop to correct a mistake, and must not make it.

The afternoon may end with the simplest of refreshments, giving the parents opportunity to talk together and to congratulate the pupils. When over it surely will be felt to have been worth while.

Violin Questions Answered

By Mr. Braine

A Musical Future.

J. O. G. H.—While it is impossible for me to give a guess as to your future as a violinist without a personal hearing, I should think it doubtful that you could become "a great virtuoso," which, you say, is your ambition. However, there are thousands of good, capable violinists, to every great virtuoso; and if you are talented and industrious, you might achieve fair success. Your best course is to hunt up a first rate violin teacher, play for him, and get his opinion.

Buying an Old Violin.

J. S. M.—You can tell nothing from the label in your violin. Violin labels can be obtained very cheap, in imitation of all the great makers, and are used indiscriminately by some makers, manufacturers and dealers, except those of the better class. It might be possible to find a genuine label in an imitation violin, or an imitation label in a genuine violin. Unless you are an expert judge of violins, I would not advise you to buy an old violin without getting an expert opinion on it.

Changing from Piano to Violin.

L. K.—Having studied the piano for seven years, it seems to be rather poor policy to change to the violin as your principal instrument. Sixteen is too late to start the violin with the expectation of becoming a virtuoso, however you could learn a great deal starting as late as that. Try to play for some recognized musical authority and get his opinion. I cannot advise definitely without hearing you.

An Imitation "Strad."

J. C.—From your description, your violin is an imitation Stradivarius. The name "Offenbach" stamped on the back is used by way of a trade-mark. Many of these factory fiddles have trade marks stamped on the back, as, "Sarasate," "Conservatory," "Ole Bull" and "Paganini." In the language of the popular cartoon, they "do not mean anything."

Inlaid Violins.

J. S. M.—Unless you are an expert judge of violins, or can obtain an opinion from one who is, I would not advise you to buy the violins you speak of. As a rule, violins with a lot of pearl inlaying, and pictures on the back, are of a rather cheap grade. At the same time, you will see, if you reflect a little, how utterly impossible it is for me to attempt to fix the value of violins I have never seen.

Musical Ear Examination.

J. K.—First go to a good musical authority, and have him examine you to see if you have a good musical ear and are not "tone deaf," as some are. If the verdict is favorable, a change of teachers might be advisable. Find a teacher who can teach you to tune your violin and to play in tune.

Chance of Success.

L. F.—So many letters like yours come to THE ETUDE, and it is so hard to answer them to the satisfaction of the inquirer. Without hearing you play, anything I could say in regard to your future would be in the nature of a mere guess. Why do you not arrange to play for one of the best teachers in your city and get his opinion? Pay him for his time in giving you a thorough examination as to your talent, and advising you what is best to be done. From what your letter says the chances are that while you might never be able to become a thorough artist on either piano or violin, with a large technique, you might meet with success as a teacher, or a performer of not too difficult works.

A Guarnerius.

L. R. L. P.—There is not more than one chance out of several hundred thousand that your violin is a real Guarnerius. No one can tell without looking at it. Your only course is to send the violin by express to an expert for examination.

A Violin Method.

L. C.—You would find the Easiest Elementary Method for Violin, Op. 38, by Wohlfahrt, about what you want for your eight-year-old pupil. For little violin and piano pieces to go with this, get Blumenless (Harvest of Flowers) by Weiss, Book 1st.

Inlaid Violins.

G. C. U.—As a rule, violins with mother of pearl inlaying, or pictures and inscriptions on the back, are not of a very high grade, or of much value. However, it is impossible to pass on your violin without seeing it.

Harmonics—Double Trills.

M. G. C.—The passage in flageolet notes taken from Drdla's *Serenade*, which you send, is not in double stops. It consists of single tones, although apparently written as double stops. The upper notes show the real sounds produced, and the lower square-shaped notes (played on the A string), where the fingers are placed to produce the tones. These tones are harmonics, and the fingers are placed very lightly on the string, which is not pressed to the fingerboard. 2—Double trills on the violin at the required speed are possible, but very difficult. Only players possessing large technique are able to play double trills well.

Saxophone—Cello.

A. W.—There is no reason why the study of the saxophone should interfere with your cello playing. As your idea is to double on a string and wind instrument, maybe you would prefer the clarinet, as there is a great deal of professional work for the clarinet in bands and orchestras.

Pause Lines.

N. R.—The two vertical lines used at different points in Drdla's *Souvenir* indicates that there is to be a slight pause at the point where these lines are placed. The pause is very slight and its duration is left to the taste of the player. 2—Play the pizzicato passages in Cesar Cui's *Orientale* with the right hand.

Hopf Violins.

M. L. H.—So many inquiries about Hopf violins have been answered that I shall have to refer you to an article on the subject in the August, 1922, ETUDE, which you can get by sending 25 cents in stamps to the publisher. Even the genuine Hopfs are of no great value, and there are hundreds of thousands of imitations, mostly factory fiddles of indifferent value.

"Schools" of Violin Playing.

S. K.—Just as in painting, architecture, medicine, and in various arts, we have different schools, so in violin playing we have various schools. Each of these schools has its disciples and adherents, who claim that their method is superior. We have the German, Belgian, French, and others, each one of which has produced great artists. THE ETUDE has never made a practice of recommending any one of these schools or methods, to the exclusion of others, as each has its virtues and excellencies. Your best course is to study with a representative of the school of violin playing which appeals most to you.

Imitation Stradivarius.

H. K.—According to the label, the violin about which you inquire is an imitation Stradivarius, made in Berlin. If it is a first rate copy it might have some value; but judging from the label, a copy of which you send, I should think it is only a factory fiddle, of nominal value. Impossible to give a definite opinion without seeing the violin.

Thaddeus Matthias Violin.

D. W.—If your violin is a genuine instrument made by Thaddeus Matthias in 1704, it is probably a good instrument, if it is well preserved. I could not give an opinion without seeing the violin. Any leading dealer in violins in Los Angeles, or San Francisco, could tell you.

Eberle Violins.

I. L. W.—Tommaso Eberle, Naples, 1720-1780, was an excellent violin maker of the Neapolitan school. He was a pupil of the famous violin maker Ferdinando Gagliano, and made many good imitations of his teacher's violins. His violins are valuable. Gasparo de Salo, Brescia (a town in Italy), 1550-1612, is generally considered as the creator of the modern violin. There are many imitations containing his label. I could not name any values without seeing the violins.

IT'S REALLY SURPRISING HOW

Stuber's "Instrumental Music Course" has met with the warm approval of supervisors and teachers.

The coming school year will find course forming the backbone of public school instrumental music in many of the advanced cities. Its practicability has been proven by four years' use in public schools. Constant revision keeps it up to date every particular.

We would appreciate the opportunity sending complete copies on approval to supervisors and teachers.

E. T. ROOT & SONS

1530 East 55th Street Chicago
Publishers of Easy Band and Orchestra Music

VIOLINS and CELLO

Sold on Time Payments
GENUINE ITALIAN STRINGS

Send for Violin and Cello Catalogue
A. J. OETTINGER
Musicians' Supply Company
60 LaGrange Street Boston, Mass.

On Credit VIOLIN

Deep, Mellow, Sweet
We are makers of high-grade violins, instruments of the finest tone, appreciated by the greatest artists. Terms, if desired. Get details.
GUSTAV V. HENNING
2424 Gaylord St., Denver.

CLASS PINS-RING
Illustrated Catalog FREE!
Write now for your copy. Buy Class Pins direct from factory. Save money.
C. K. GROUSE CO.
91 Bruce Ave., North Attleboro, Mass.

HARMONY and COMPOSITION By CORRESPONDENCE

Concise, practical instruction. Course is interesting as well as practical. From the start you learn to compose instead of merely learning a set of rules.

Further information write
K. Y. Plank, 561 West 4th Ave.
Columbus, O.

STUDY AT HOME

Directed by
The University of Chicago
Courses in English, History, Chemistry, Business Mathematics, Education, Psychology, and 35 of subjects command credit toward a Bachelor degree. Begin any time. Address 35 Ellis Hall, University of Chicago, Chicago, Ill.

STUDY HARMONY and COMPOSITION

by MAIL under the personal instruction of Dr. Alfred Wooley, winner of International anthem competition, 1911. A simple, concise and practical course. Send for prospectus and rates. Composers' MSS. corrected.
ALFRED WOOLEY, Mus. Doc.
A171 Cleveland Ave., Buffalo, N. Y.

Faust School of Tuning

STANDARD OF AMERICAN ALUMNI OF 2000
Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free
27-29 Gainsboro Street BOSTON, MASS.

MUSIC PIANO VIOLIN and PIANO

Good Standard Teaching and Solo Music
8 Copies 50c. 17 for \$1.00 Postpaid
STATE GRADE AND INSTRUMENT
C. SOLOMON BRIGHTON, MASS.

Ukulele GIVE

Genuine Koa Wood finish Hawaiian Ukulele. Sweet tone. Given free with Short Ukulele Instruction Course. Teaches you to play in one hour.
Learn to Play by In One Hour! our amazing new copyright course. No months of practice—just one hour.
Send No Money for course and FREE Ukulele outfit. On arrival deposit with postman only \$2.98 plus a few pennies postage. We guarantee complete satisfaction or money refunded. Send now.
FERRY & CO. 75 W. Van Buren, Dept. 2640 Chicago

Please mention THE ETUDE when addressing our advertisers.

Happy, restful days—




CHALFONTE-HADDON HALL
ATLANTIC CITY

For more than fifty years these two hotels, now combined in ownership and management, have been the choice of cultivated, interesting people—bent on happy, health-giving days by the sea.

American Plan Only. Always Open.
Write for illustrated folder and rates

LEEDS AND LIPPINCOTT COMPANY



MUSICAL TECHNIQUE WITHOUT PRACTICE

Reading music at sight, rapid fingering, flexibility of wrists and a fine Vibrato for pianists, violinists, and cellists acquired by a few minutes' daily practice away from the instrument. NO APPARATUS. STATE IF A TEACHER.

Write for FREE Illustrated Book

COWLING INSTITUTE
500 Fifth Ave., Room 221-B, New York City

LEARN PIANO TUNING

MAKING TRIALS OF TRUE TONE

TUNE-A-PHONE



We furnish our accurate teaching device with tools, action model, lessons, and analysis of business advertising which makes you a master of the tuner's art. Diploma given graduates. 20 YEARS' EXPERIENCE in teaching the most dependent and lucrative profession by correspondence. SIMPLER AND BETTER THAN ALL INSTRUCTION. Write to-day for FREE illustrated booklet and guarantee plan.

LEE BRYANT SCHOOL OF PIANO TUNING
100 Bryant Building
AUGUSTA, MICHIGAN

Art Corner Your Pictures—Album

where you can keep them safe and enjoy them always.



Engel
Art Corner
Colors are on sale at Photo Supply and Album counters everywhere. They are the only Quick, Easy, Artistic, No Paste, No Fold way to mount Kodak Prints. A dime brings 100 and samples to try. Write Dept. ENGEL MFC. CO. 4711 N. Clark St., Chicago 01—Z

Try This on Your Hair 15 Days

Then let your mirror prove results. Write Today for FREE Trial Offer. Your hair need not thin out, nor need you be bald, for a way has been found to destroy the microbes that destroy the hair. This new and different method will prevent thinning out of the hair, dandruff, lifeless hair, baldness, gray hair, by strengthening and prolonging life of the hair for men and women. Send me before it is too late for the 15 days' free trial offer.

YMES CO., 3932 N. Robey St., N. 375, Chicago

Rejuvenating the "Has-Been"

By C. V. Wood

"WHAT a shame to have spent so much money on Helen's music lessons! She will never play for any one now." How often we hear similar remarks. Whether the money has been absolutely wasted or not is a question.

"I just play for my own pleasure now," we frequently hear; but very often this person could play for the pleasure of others, too, if only she thought so. Nine times out of ten it is not so much a lack of technic as of repertoire and of trying to play the things that used to be done when the fingers got over the keys fairly well.

When we stop practicing we stop learning new pieces, and nothing kills one's interest so much as this. Admitting that the fingers are not so agile as they were some years ago when practicing several hours a day, surely the brain has not ceased to function.

Here is a plan. Take one piece that is within the limits of present technic and decide definitely that you are going to learn it, to work on the parts that need attention, to memorize it, as you used to do. In a few days you will be surprised to find that the piece is played well enough to be heard by others. Then proceed with another until you have a small repertoire. Gradually your own interest in music will return. And then, by playing when asked, after a while you will not mind it so much.

It is well to choose pieces that are fairly well-known. The average person, who knows little or nothing about music, likes to listen to selections with which he is familiar.

The short list which follows will suggest others.

Miserere (Il Trovatore).....Verdi
To Spring.....Grieg
Minuet in G.....Beethoven
Sextette (Lucia).....Donizetti
Salut d'Amour.....Elgar
Simple Air.....Thome
Falling Leaves.....Lange
Serenade d'Amour.....Von Blon
Madrilena.....Wachs
Scarf Dance.....Chaminade

Leschetizky and Gypsy Music

LIKE all great musicians, Leschetizky had a keen sense of rhythm and nothing delighted him more than to find some artist who excelled in this particular. In Ethel Newcomb's book, *Leschetizky as I Knew Him*, are frequent references to this characteristic. Nor were the artists who aroused his enthusiasm necessarily among those the world calls great. "To study rhythm, he thought, one should go where rhythm was," we are told. "What could be more instructive than going out to the gypsies in the Prater and listening to their wild free rhythms! He would often be found there sitting by himself in a corner, absorbed in their peculiar manner of playing.

"On one occasion the presence of Leschetizky was greatly desired by some people in town, but he was nowhere to be found, and had left no word that offered a clue to his whereabouts. Servants were sent to one place and another, lastly to the theater, but still without finding him." Not until long after it was too late did some friends happen to visit the Prater where there was a rumor of his having been seen. They came at last to a cafe, where the peasants were amusing themselves. Hearing curious sounds issuing from the place, they went inside. A girl with bells on her wrists was playing the piano and making a great noise, to the utmost delight of her audience. Over at one side sat Leschetizky, watching every move of the player. 'Hush,' he said to his friends, who came up to him, 'I shall sit here until she stops, for she has perfect rhythm! She has played twenty times and every piece was with a different rhythm. You've never heard anything like it,' he said, enthusiastically, as if to forestall the banter of his friends. 'I want to stay,' he protested. 'Don't try to take me away.'

SCHOOL OF POPULAR MUSIC
Christensen
THE ART OF SYNCOPATION.
Rag-Jazz, Piano, Saxophone or Banjo taught quickly at Christensen's Schools in 30 Cities.
or by mail. Booklet sent free.

Teachers Wanted
CHRISTENSEN SCHOOL OF POPULAR MUSIC
20 E. Jackson, Suite 4
CHICAGO, ILL.

EARAKINE
STOPS EARACHE
Softens the wax. All drug stores, or by mail—50c. C. S. Dent & Co., Detroit, Mich.

A WORD FROM HATCH

Offering 33 successful teaching pieces of definite teaching value, melodious and of proven worth "On Approval."

FIRST GRADE	SECOND GRADE
THE LITTLE DANCING TEACHER—Bilbro .30	BIRD'S ECHO—Geo. L. Spaulding .30
MARCHING AT SCHOOL—Bilbro .30	THE WHISTLING SOLDIER BOYS—Spaulding .30
ROCKABY—Bilbro .30	STEP LIVELY MARCH—James H. Rogers .30
FLYING MOTHS (Waltz) by Engelmann .40	WHAT WE SING AT SCHOOL—Rutledge .30
THE START UP (Waltz)—Engelmann .30	CHILDREN'S FESTIVAL WALTZ—Williams .40
CHARMING (Waltz)—Engelmann .30	GLIDING ALONG (Polka)—C. W. Kern .30
SWEET EVELYN (Waltz)—R. Goerdeler .30	TO A FLOWER—J. R. Morris .40
THE SCARECROW—Ella Ketterer .30	SONG OF THE DRUM—Katherine Ormsby .40
THE ORGAN-GRINDER—Ella Ketterer .30	IN THE SADDLE—Saroni .40
THE FIREFLY—Ella Ketterer .30	FAIRY POOL (Schottische)—Ormsby .40
THE CURIOUS ACORN—Ella Ketterer .30	
LITTLE SCOTCH LASSIE—R. Addison .30	
SAILING—F. Bertram .30	
BROWNIE BEAR LEARNS TO DANCE—Bugbee .30	
THE LITTLE DREAMER—G. A. Reuhl .30	
THE LITTLE RAMBLER—G. A. Reuhl .30	
BIRD'S LULLABY—Geo. L. Spaulding .30	
JINGO MARCH-CUCKOO CALLS—Hannah Smith .30	

THIRD GRADE

THE SCOUTS' PARADE—Marie Crosby .30
GNATS' DANCE—Mary Wood Adams .30
THE MILLER AND THE MILL—Sanford .30
GRADUATION MARCH—Walter Gail .30
DANCING LEAVES (Tarantelle)—C. W. Kern .30

"MUSIC TEACHER'S ORDER GUIDE" free upon request

HATCH MUSIC CO.
(Formerly of Philadelphia, Pa.)

611 Washington St.
BOSTON-11, MASS.

DEPT. 362
Madams Berthe's
Specialist
562 Fifth Avenue
(Ent. on 46th St.)
New York City



Hope Hamilton
Sins of ZIP
"Once a woman tries ZIP she will never use any other method for destroying objectionable hair."

ZIP
IT'S OFF because IT'S OUT
Positively! Destroys Superfluous hair by gently, quickly and painlessly lifting out the roots.
FOR SALE EVERYWHERE
Call at my Salon to have FREE Personal Private Demonstration or write for FREE Book.

NEW WAY TO TRAIN CHILDREN



SOMETHING MORE than love is due a child. And this is the right training—training that builds sturdy health of body, firmness of mind, nobility of character. Now, for the first time, there is a scientific method of child training founded on the principle that confidence is the basis of control. This new system shows you how to correct the cause of disobedience, wilfulness, untruthfulness and other dangerous habits. It removes the cause—not by punishment or scolding but by confidence and cooperation along lines which are amazingly easy for any parent to apply.

Highest Endorsements This system, prepared especially for the busy parent, is producing remarkable and immediate results for thousands of parents in all parts of the world. It is endorsed by leading educators.

FREE BOOK
"New Methods in Child Training" is the title of a startling book which describes this new system and outlines the work of the Parents Association. Send letter or postal today and the book will be sent free—but do it now as this announcement may never appear here again.

THE PARENTS ASSOCIATION
Dept. 12412 Pleasant Hill, Ohio

Big Magazine Trio

Send \$2 Value for \$1 You Save
3 Good Magazines
All For One Year
Woman's World
Today's Housewife

American Needlewoman
Order by Club Number B-15
A Dollar Bill Will Do, We Take the Risk
Send all orders to

WHITLOCK and COMPANY
25 North Dearborn St. Chicago

CLASS PINS

FREE CATALOG GIVE NAME OF SCHOOL OR CLUB AND NUMBER IN CLASS

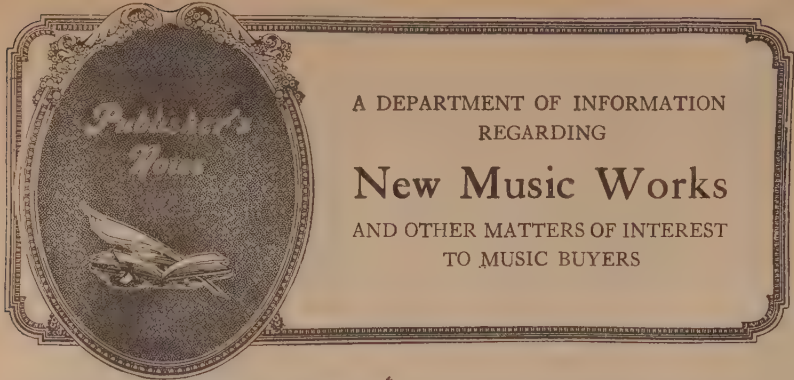
Either pin illustrated made with any 3 letters and 2 figures, 1 or 2 colors enamel Silver plate, 25¢ ea. \$2.50 doz. Sterling silver, 40¢ ea., \$4.00 doz. Write for catalog of sterling and solid gold pins and rings.

3459 **Bastian Bros. Co. 565 Bastian Bldg., Rochester, N.Y. 3529**

The Pathfinder, Washington, D.C.

For the enclosed 15 cents send me, for 13 weeks on trial, the Pathfinder, the paper my neighbor reads and well-informed people so often quote.

Name _____
Street _____
City _____ State _____



A DEPARTMENT OF INFORMATION
REGARDING
New Music Works
AND OTHER MATTERS OF INTEREST
TO MUSIC BUYERS

NEW WORKS
Advance of Publication Offers
December, 1923

Special Offer
Price

Album of Compositions for the Pianoforte—Preston.....	.30
Album of Six Hand Pieces, Sartorio.....	.35
Album of Trills for the Pianoforte.....	.30
Church Orchestra Collection—Parts, each.....	.15
Church Orchestra Collection, Piano.....	.30
Concerto No. 1. Violin and Piano—Accolay.....	.35
Easy Opera Album—Piano Solo.....	.35
Four Seasons—Cantata—Kieserling.....	.35
From My Youth—Piano Sketches—Krentzlin Op. 85.....	.30
Kansas City Spirit, Cantata for Mixed Voices—Busch.....	.35
Kayser, 25 Selected Studies for Violin—Levenson.....	.40
Knight of Dreams, A—Operetta—J. W. and M. H. Dodge.....	.35
Lemare Organ Transcriptions.....	.50
Music Writing Book—Hamilton.....	.20
Musical Recitations—Clay Smith.....	.50
New Album of Marches.....	.35
New Instruction Book—John M. Williams.....	.40
New Recital Album, Piano.....	.35
New Theory Book—Orem.....	.60
Polyphonic Studies for Violin Classes—Lehrer.....	.40
Scene de Ballet—deBeriot.....	.30
School of Violin Technic, Sevcik Op. 1 Part 1.....	.30
Songs for Girls, Album.....	.40
Standard Vocal Repertoire.....	.35
Stories Notes Can Tell—Terry.....	.35
Studies for Violin—Florillo.....	.35
Swaney's Anthem Selections.....	.35
Twenty-five Little Melodies for the Piano—Mana Zucca.....	.30
Vocal Studies for Low Voice—Whelpton.....	.30
What the Beginner Must Know About Singing—Douty.....	.50

**Thirty-Fifth Annual
Holiday Offer**

Following a custom dating back to the early days of this business we are again making our annual holiday offer of music books and musical literature and selected musical merchandise. Some people wonder why in these days of inflated prices when everybody seems to be trying to obtain the highest possible returns, we still pursue this unconventional policy. One reason for doing so is that if the offer were discontinued many thousands of our regular patrons would be disappointed and inconvenienced. We know of a very large number of music teachers who depend upon this offer year after year to suggest and provide at a moderate cost suitable gifts and remembrances for their pupils and friends. It is an annual opportunity also to save money on articles of daily use in the teacher's work. We have gone to no inconsiderable trouble to make this offer as attractive and value-giving as possible. Full details of the offer will be found in our advertising pages. Please note that it expires at the end of December and please remember also that the mails of December are greatly congested, so in this as in other Christmas shopping *do it early*, and avoid delayed deliveries.

**New Musical Calendars
For 1924**

We have prepared something unique and interesting in the way of musical calendars for the next year that we are sure will meet the hearty approval of all those who have been purchasing their calendars from us in the past. The design this year is entirely different from any previous one. A complete change has been made and we feel that our artist is very happy in his new design. The whole twelve months are in plain sight, no pad is necessary. Besides this, grouped by months, the birthdays of the great composers are given. It has been the custom with many

of our teacher patrons to make this modest present to each pupil. This has become almost a regular Christmas habit. Our price this year is the same as with previous calendars, 10 cents each or \$1.00 a dozen, postpaid.

**Suggestions In
Christmas Solos**

Suitable and effective songs for the Christmas service are always welcome to the church soloist, but it is not always easy to obtain such songs just when they are needed. Through our liberal plan under which music may be had for examination before purchase it is always possible to make an excellent choice. Our catalog embraces a large number of Christmas solos for all voices and we shall be pleased to send any of these for inspection. Among the more successful songs of this character we may especially name and recommend "In Old Judea," by Geibel; "There Were Shepherds," by Stoughton; "Glory to God," by Rotoli; "When Heaven Sang to Earth," by Parker; "Shepherds in the Fields Abiding," by Barnes; "The Angels' Song," by Ambrose, and "Song the Angels Sang," by Stults. Singers may order these or others on approval. Orders should specify the voice or range, as some of these are published in more than one key.

**The Etude as a
Christmas Gift**

Just think of the pleasure of a music lover or music student in receiving 12 albums of music and 12 books of musical literature! That is what a gift of a year's subscription to THE ETUDE will mean to your music-loving friend or relative. The ETUDE is a monthly delight to music lovers and a source of much inspiration to music students. It's an ideal gift. Upon receipt of a Christmas gift subscription we will be glad to send to the one to whom it is being given an announcement card bearing the news of the Christmas remembrance and from whom it is coming. The many valuable articles on live musical subjects and the over 200 pieces of music that make up the contents of 12 issues of THE ETUDE make a gift that the music lover or student will appreciate and long remember.

**Everybody's Song Book
An Unusual Bargain!**

A veritable treasury of vocal music—74 old favorite Home Songs, 147 beloved Sentimental Songs, 57 Operatic Songs, 25 Sacred Songs, 72 Hymns, 59 pretty little Children's Songs, 27 Southern Songs, 34 College Songs, 13 Sea Songs, 6 delightful Rounds, 37 Patriotic Songs and 33 National and Folk Songs. We have made special arrangements with the publishers in order to offer this remarkable collection of well over 500 old and new song favorites to ETUDE readers at a special low price. Every home possessing a piano has need for a song collection of this kind which can be used to make a long winter evening delightful and to enliven a party or to help one pleasantly enjoy a little diversion at the piano. There are songs for the young and songs for the old, for every occasion and for every mood. There will be no doubt in anybody's mind that this is a wonderful offering for 75 cents a copy. This is a postpaid price and delivery will be made immediately upon receipt of order. Stamps accepted if not convenient to send money order or check.

**Presser Special Mail-Order
Service for Christmas
Phonographs or Records**

Why not make this not only a joyful but also a musical Christmas? Let us suggest a Victrola or Brunswick phonograph or records. Such gifts will be a source of joy and pleasure not only on Christmas day but on every day throughout the year. It has been truly said that music being the joy of the home is also a moulder and builder of character and its refining influence on both young and old is a reason why music should be in every home.

To fill a long-felt want we inaugurated some years ago the Theodore Presser Co. Special Mail-Order Talking Machine and Record Service. Whether you reside at a distance or not the Presser Mail-Order Service can reach you and brings our enormous stock of Brunswick Phonographs, Victrolas and Records to your very door. We solicit the accounts of responsible parties, and arrange easy terms as desired. Write us regarding the Presser plan of prepaying the transportation charges to mail-order customers.

The following selected most popular Christmas records are suggested for gift purposes or your own Christmas cheer. Catalogs of Victrolas, Brunswick Phonographs and Records including the complete Christmas Record Bulletin free for the asking.

VICTOR	
16996	{ Oh Come, All Ye Faithful (Adeste Fideles). Joy to the World (Handel), Trinity Choir
.75c	
35412	{ While Shepherds Watched, Victor Oratorio Chorus
\$1.25	{ It Came Upon the Midnight Clear, Victor Oratorio Chorus
35594	{ Angels from the Realms of Glory, Trinity Choir
\$1.25	{ O, Little Town of Bethlehem; Trinity Choir
45145	{ Holy Night (Adam), Lucy Isabelle Marsh Silent Night, Holy Night (Gruber), Trinity Choir
\$1.00	
6320	{ Star of Bethlehem.....Evan Williams Open the Gates of the Temple, Evan Williams
\$2.00	
BRUNSWICK	
5033	{ Adeste Fideles (Oh Come, All Ye Faithful). Joy to the World (Handel), Collegiate Choir
\$1.25	
2333	{ Christmas Morning at Clancy's (Irish Comedy), Baritone.....Steve Porter Santa Claus Hides in the Phonograph, Baritone.....Ernest Hare
.75c	
10045	{ Holy Night (Adam), Tenor, Mario Chamlee and Chorus
\$1.00	
5174	{ Birthday of a King (Neidlinger) Contralto & Chorus.....Elizabeth Lennox Ring Out, Wild Bells (Pennysong-Gounod), Baritone.....John Barclay
\$1.00	

**Monthly Shipments of New
On Sale Music**

Every teacher and school of music will find our plan of sending monthly, an On Sale package of new Music a great help and convenience. The selections as sent represent the cream of our monthly novelties from an educational standpoint. These selections are sent at monthly intervals during the best period of the teaching season from November to April. We select small or large packages as desired. This new music is sent on the same plan as our special On Sale shipments and can be merged with other On Sale music received from us; returns to be made once a year preferably at the end of the teaching season in June. Not only piano novelties are sent On Sale on the monthly basis, but also vocal, octavo, sacred or secular, organ and violin music. You can subscribe to any or all of these classifications. A first package will convince you of the superiority of this service. Both school and teacher should keep in touch with the latest teaching material and as our new issue On Sale plan was originated and devised for this purpose we hope that every teacher will not fail to test its value. You are privileged to discontinue at any time and all music received in these new music packages not used or sold to pupils is returnable for full credit. Thousands and thousands of teachers and schools throughout United States and Canada subscribe to this service. Write to-day and we can enter your name to begin with the November shipment.

**A Caution to
Correspondents**

Do you always make it a custom to put the street address as well as the city and State address on the letters you send? It is always advisable. A new posting for instance might hold up your mail for eight or twenty-four hours hunting for the accurate address. When you fail to give the street address you are assuming that the postal clerk knows more than you do which is by no means always the case. Mr. George E. Kemp, postmaster of Philadelphia, writes us that in his offices no less than 50,000 pieces of mail are received DAILY without any street address.

Since much of this mail is handled and distributed by clerks on incoming train the letter without a street address may take much longer for delivery in some instances than one properly addressed is full.

The post offices of the country are struggling nobly with a very heavy traffic situation. During the Christmas season the load is enormous. Help them in the very simple way by seeing to it that every letter you mail has the full street address. In your music buying it will help expedite your orders in many instances.

Incidentally, we receive hundreds of letters every year with no signature. Don't forget to sign your name and give your own full address including STREET address when you write to us.

**What the Beginner Must Know
About Singing
With Daily Exercises
By Nicholas Douty**

The author is a composer, teacher and singer of national reputation. For two decades he has been the solo tenor at the famous Bach Festivals at Bethlehem. In his altogether unique work, he has first told in plain English all those facts which every teacher knows to be indispensable in launching a career. Then he has selected from the literature of vocal pedagogy the most useful exercises for each voice, exercises for daily study. This might be humorously called Douty's Daily Dozen; for they can certainly be employed for daily use with great profit by every student and teacher of singing. The advance of publication price of this inspiring and useful musical book is 50 cents.

**Musical Readings and
Pianologues
By Clay Smith**

This is a real novelty, a collection of musical recitations written and compiled by leading Chautauqua Artists. Coyla May Spring is known throughout the country as an entertainer, and Clay Smith, in addition to his popularity with Chautauqua audiences, has composed a number of well-known songs. These story songs are their choicest selections, they fit in with every mood, humor and pathos, serious and comic. Some are short, suitable for encores, others are more pretentious. Each number is also arranged so it may be sung. Any entertainment, at home, at school, or in professional work may be enlivened by any of these most remarkable numbers, and we feel sure singers and recitalists will be glad to possess this book. Our advance of publication offer for one copy only, is 50 cents, postpaid.

**Four Seasons—Cantata
By Kieserling**

It is not often that we have a manuscript that meets our entire approval in all its phases; such as, musicianship, melody, lyrics and general interest. This is a short cantata of four sections arranged for women's voices in three parts, not difficult but extremely interesting. It can be performed without scenery. A section is devoted to each season of the year and there is only one chorus to each section. These sections are entirely unconnected and each number may be used alone if desired. In fact, it is more of a concert number than a cantata. It is suitable for high school choruses and the complete work will take about 25 minutes. One copy only of this work may be obtained in advance of publication at 35 cents, postpaid.

Knight of Dreams, Musical Comedy in Three Acts May Hewes Dodge and in Wilson Dodge

A new operetta, a new plot, a riot of a cluster of beautiful tunes and a liant dialogue describes this latest ring by these talented writers, which we call *A Knight of Dreams*. The usual number of singers of both sexes is reduced, and the performance occupies an evening. The surprises in the story the play hold the attention, and the while simple and direct, is most interesting. The music is well within the abilities of amateurs and several taking parts are introduced. The staging and costuming are simply done and explained, and the expense of production may be made very small. The stage Manager's book gives full directions cuts of the characters in costume. Our advance of publication price, for copy only, is 35 cents, postpaid.

Twenty-Five Selected Studies For Violin, By H. E. Kayser Second Violin Part (in score) Arranged and Edited By Charles Levenson

The publication of volumes of selected studies for the piano by various writers has proven highly successful. There is no reason why this should not be done with equal success for the violin. In the new volume which we are now offering, Mr. Charles Levenson, whose work as a teacher and editor is well and favorably known, has selected twenty-five of the best and most useful studies by Kayser. He has added to them a second violin part in score. It is the habit of many violin teachers to play along with their pupils at lessons. The present writer remembers with pleasure the wonderful second violin parts improvised by the late Henry Schradieck, to the Kreutzer studies as played by his pupils. But not anybody can do this. As arranged by Charles Levenson, the *Kayser Studies* will be wonderfully effective for the two lines.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Veeneey's Anthem Collections

Here is a book of anthems for the large volunteer choir, 158 pages of valuable music covering all seasons in the church year. Most of the anthems are short, but there are several for festival concert use. Similar, but not better, books of this kind are being sold at 75 cents and \$1.00 each, and after this special introductory offer is withdrawn this book will be sold for 75 cents. For this month the special price is 35 cents, postpaid if it is sent for one specimen copy.

Scene de Ballet For Violin and Piano By Charles de Beriot

This is one of the standard show pieces for the violin which we are now getting out in a new and carefully revised edition. At the same time, in addition to being a display piece, it has back of it some qualities of real musicianship. de Beriot is a wizard in this respect. The *Scene de Ballet* has in it all sorts of violin technique so that as a study piece alone, it is well worth attention. When well played in public, it is always enjoyed by audiences.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Standard Vocal Repertoire

The songs in this volume are for various voices and the great variety of subjects treated renders this a most useful collection. Each number is carefully considered before the compilation is completed, in order to select the best only for the greatest number of people. Songs for church, home or concert, both sacred and secular numbers are included in this book.

The advance of publication cash price is only 35 cents, postpaid.

Lemare Organ Transcriptions

The name of Edwin Lemare corresponds in the organ world to Paderewski, Rachmaninoff or Hofmann in the piano world. Perhaps a better comparison would be with that of Kreisler, the master violinist. Where the latter has taken themes long forgotten, and, through his mastery of the instrument, given them a renaissance, Lemare has made masterly transcriptions of familiar old themes, loved for many decades and placed them within the grasp of the organist of ordinary ability. Each transcription is really a kind of lesson in registration; and the Lemare Album is just the kind of a book for the organist to employ in freshening his whole work. Several original compositions of great beauty will also be included in this album. The advance of publication price for this notable collection of Lemare works, including original numbers, is 50 cents, postpaid.

Twenty-Five Little Melodies For the Piano By Mana-Zucca

Cleverness in inventing tunes combined with polished musicianship is rare. Mana-Zucca, the most recent of the American women to achieve brilliant success as a composer, has just written for the Theo. Presser Co. catalog a number of most useful pianoforte pieces for dear little fingers taking their first travels in pianoland. Teachers will welcome these practical, tuneful studies; and the pupils will delight in them. Be among the first to receive a copy by sending the advance of publication special introductory price, now 30 cents.

A New Theory Book By Preston Ware Orem

This is a new book now in preparation which may be taken up to advantage by anyone who has acquired a knowledge of elementary harmony. It is planned along the lines similar to the same author's very successful *Harmony Book for Beginners*, but with some additional original features and methods of presentation of the various subjects treated in this work. It goes into the practical structure of music and takes up the various elements in thorough detail. The relations of the elements in music, one to another, are analyzed carefully and all subjects connected with a knowledge leading to practical composition, are worked out carefully.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Vocal Studies for Low Voice By Whelpton

The low voice demands special study and special exercises. It used to be thought good practice to transpose any exercise, originally written for high voice, down a few keys and use it for the low voice. Experienced teachers know better. They know that many contralto voices especially demand exercises of a thoroughly distinctive character. That is precisely what the composer of this work has striven to do. Out of his experience as a teacher he has selected those tested exercises which are productive of real results, including only a few of the most beneficial ones in transposed keys from his previous works published for high and medium voice. The advance of publication price is 30 cents, postpaid.

School of Violin Technic Exercises in First Position By O. Sevcik, Op. 1, Part 1.

This book is now in press and copies will soon be ready. The editing on this volume is the work of Mr. Otto Meyer, a well-known teacher and player who was formerly assistant to Professor Sevcik in Prague. Mr. Meyer's close connection with the work of Professor Sevcik has been especially valuable in giving him an insight into just what is required in a technical book of this order.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Music-Writing Book By Anna H. Hamilton

Announcement was made of this new work by Mrs. Hamilton for the first time in the last issue of the *ETUDE*, and we are just as enthusiastic as ever about it. It contains material along lines which have not been attempted in similar works and takes up various phases of musical education that are generally neglected by many pupils. The work is to a very great extent a beginner's harmony or theory book. It begins in a very simple manner, but takes the student into many by-ways of musical theory. Decidedly the most complete writing book that we have ever examined.

Our offer in advance of publication is 20 cents per copy, postpaid.

Album of Compositions By M. L. Preston

This volume will consist of recital and drawing-room pieces of intermediate grade by a very popular writer. Mrs. M. L. Preston is also known in our catalog under the name M. Loeb-Evans. This new volume will contain such favorite numbers as *Faded Roses*, *Autumn Glory*, *Tender Remembrance*, *Silver Wings*, by Preston, and *Longing*, *Yellow Butterflies*, *Fragrant Violets*, by Loeb-Evans. A most desirable volume.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

From My Youth— Twelve Characteristic Sketches By R. Krentzlin, Op. 85.

This is one of the best little collections of short pieces all by the same writer, that we have seen. Mr. Richard Krentzlin may be regarded as the legitimate successor of such writers as Gurlitt, Bohm and Spindler. His workmanship is excellent and his melodic inspiration is fresh and original. His teaching pieces are well worth serious attention. In this new set of twelve sketches, one will find some special educational feature in each number, yet all are tunelessly attractive.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Polyphonic Studies For Violin Classes By Oscar J. Lehrer

This is a further carrying out of Mr. Lehrer's idea of teaching violin in classes. The studies are all in three parts, but the parts are of equal difficulty so that the players may change around. When played together by three or more players in class, the studies sound most effective and they tend to develop a habit of playing in tune and also the habit of keeping well together. In Mr. Lehrer's *Ensemble Method for the Violin*, the first position only was employed. In the *Polyphonic Studies*, the third position and "shifting" are introduced. Mr. Lehrer has introduced original studies based upon the scales, etc., and he has also introduced selections from such writers as de Beriot, Leonard and even Bach and Beethoven.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Album of Piano Pieces for Six Hands By A. Sartorio

We will continue, during the current month only, the special introductory offer on this new book. The playing of six-hand pieces, especially in schools and institutions is decidedly on the increase. Six-hand playing is even better practice than four-hand playing, because it adds another individual to the combination, thus requiring additional attention to the ensemble. It is very convenient to have a number of effective trios in the same book. Mr. Sartorio's work in this line is highly commendable. These pieces are both original and transcriptions. They are of only intermediate difficulty and in most cases the part of the third player is quite easy.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

A New Church Orchestra Collection

Directors of church, Sunday School and other amateur orchestra organizations will welcome the appearance of an entirely new book of this character, providing as it will, an assortment of dignified and playable numbers that may be performed in any assemblage where good music is desired. The various parts which embrace all the instruments now in general use will be arranged in a simple, straightforward manner, designed to give the greatest effect with the least possible technical requirements. The numbers will sound well whether played by a small or large organization or whether the players are novices or professionals or a mixture of both. The work is being prepared for publication as rapidly as possible and until published will be offered to advance subscribers at 15 cents for each orchestra part and 30 cents for the piano part.

Easy Opera Album For the Pianoforte

The vitality of the standard operas is really astonishing. We have been told by some of the critics that their melodies are threadbare and on the wane, but the publisher finds this to be anything but the case. A good melody always endures and the operas are full of such. As a consequence, the playing of selections from the operas is positively on the increase. In response to a general demand, we have been preparing a new *Easy Opera Album* which will soon be ready. In this work the melodic gems of the operas are given in practical and playable style and chiefly without ornamentation or variation, but the original harmonies and accompaniments have been preserved as far as possible.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Album of Trills for the Piano

This book is *Volume I* of the new series of *Study Pieces for Special Purposes*. The *Album of Trills* will soon be ready and is now on press. The pieces in this book are so good that they make practice a positive pleasure. Anyone having studied this volume thoroughly will have acquired the foundation of a trill technique adequate for all purposes. The book begins in the early third grade and progresses gradually.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

(Continued on page 874)

"THE HUMOR OF RICHARD WAGNER"

WRITTEN EXPRESSLY FOR
THE ETUDE MUSIC MAGAZINE
By SIEGFRIED WAGNER

Son of Wagner and grandson of Franz Liszt
An epoch-making article that
will make you laugh heartily.
One of a dozen features in the
January ETUDE, which will
make all music lovers realize
the value of regular subscription.
Two Dollars a year.



New Recital Album For the Pianoforte

A good recital piece is more than a showy drawing-room number. It must have in it qualities that will appeal to the average listener, but it must also display a certain musicianship and in addition to this it must have some real educational features. In the compilation of our new recital album, we have born in mind these qualities and we have been evolving a collection which should prove most attractive in all respects.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

A New Album of Marches

This is a forthcoming collection of selected marches for the piano. It will contain nothing that has appeared in any other volume and will provide a splendid library of practical, playable and tuneful marches suitable for schools or any other indoor place where marching is done. It will include numbers especially suitable for drills and calisthenic exercises. Two volumes of this kind that we have already published have enjoyed enormous sales and are priced 75 cents and \$1.00 each. The new book until publication may be ordered in advance at an introductory price of 35 cents each.

Concerto No. 1 For Violin and Piano

By J. B. Accolay

This is one of the real educational works for the violin which should be mastered by every student, whose technical progress brings it within his reach. It is a compendium of what may be termed the classical violin technic. Upon this is founded all of the modern developments in solo playing. Our new edition of this work has been most carefully edited with all the necessary bowing and fingering and with all previous editions diligently compared.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Stories Notes Can Tell

By Frances Terry

The six little piano pieces by Miss Terry published in sheet music under the above title have become so popular as to create a demand for the set published complete in one volume. These are second-grade pieces in characteristic style bearing the following titles: *A Tick Tock Tale*, *Climbing Up and Jumping Down*, *About Robin Redbreast*, *Swing Sing-Song*, *The Sentinel's Story* and *Sleepy Top's Dream*. These pieces will appeal to the most exacting teacher.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

A New Piano Instruction Book By John M. Williams

This work, the author mentioned in one of his letters, "was not written by himself, but by his pupils." By this he means that every exercise in the book was tested with over four hundred pupils. The great requisite in elementary work is to arouse the interest of the pupil and this has been the foremost endeavor of the author of this work. We look forward to it taking a place among the standard elementary instruction books in this country. It can now be ordered for 40 cents per copy, postpaid.

Thirty-Six Studies or Caprices for Violin

By F. Fiorillo

Before taking up the celebrated studies by Kreutzer, many teachers use the studies by Fiorillo. Some other teachers prefer to use them after those by Kreutzer. But at any rate, the custom is well established of using these two famous works in conjunction, one with the other. Our new edition of the Fiorillo Studies has been prepared with the utmost care and is up to our usual standard of excellence.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Kansas City Spirit Cantata for Mixed Voices

By Dr. Carl Busch

When an entire community unites to honor a native composer and the leading musicians select such a work as "The Kansas City Spirit" for production, this means approval of the highest order. This cantata is a strong classic setting to a text no less stirring. Many cities will be able to use this work on festival occasions, fitting it to local needs by slight changes in text matter. Our advance of publication offer for one copy only is 35 cents, postpaid.

Songs for Girls

A collection suitable for home, school or recital purposes, many numbers for various occasions. No love songs nor songs about baby themes will be included, but real useful, good songs with melodies that charm and texts that appeal. There is nothing of the trite or commonplace among these songs, but beautiful inspired melodies delightfully harmonized.

Our advance of publication price is 40 cents, postpaid.

Advance of Publication Offers Withdrawn

The withdrawals from special Advance of Publication Offers this month include important and noteworthy new additions to the Presser catalog. With the withdrawal of the special introductory prices these works are placed on the market at reasonable prices with liberal discounts to the profession and a copy of any of these may be secured for examination by any responsible individual interested.

Forgotten Trails, Four Songs by Thurlow Lieurance. This is a cycle of four unusual songs by the writers of the fascinating collection of Green Timber songs. Charles O. Roos and Thurlow Lieurance are matchless wizards in conjuring pictures by words and tones of the wonderful enchantments of the beautiful outdoors. These four songs are of medium range. Price, \$1.00.

First-Grade Book by Mathilde Bilbro. This is a fine new work for young beginners above the kindergarten age. Miss Bilbro has produced in this work something that will interest the teacher looking for new, fresh and original first-study material. Both clefs are used from the beginning. Price, \$1.00.

Bobolinks, Cantata for Children's Voices by Carl Busch. This is an exquisite offering for two solo voices and a three-part chorus. The text and music are bright and joyous throughout. School supervisors and leaders of juvenile choruses should become acquainted with this work. Price, 60 cents.

Gallia, by Ch. Gounod. This favorite short cantata for mixed voices has been carefully revised and edited. Choristers will do well to insist on the Presser edition of this classic. Price, 50 cents.

The Modern Graded Course by Henry Edmond Earle in Three Grades. This is a carefully edited and arranged course of standard etudes, exercises and compositions for the pianoforte. This course was published by Brehm Bros., but has now been newly issued by the Theo. Presser Co. Price, each grade, \$1.00.

Organ Score Anthem Book, No. 1, by John R. Sweeney and William J. Kirkpatrick. It is titled *Organ Score* because the four parts are written on two staves and this arrangement is easy for the conductor, organist and choir, also giving opportunity to supply a large number of anthems in one volume. Price, 75 cents.

Beware of Swindlers!

Do not give your good money to strangers soliciting ETUDE MUSIC MAGAZINE subscriptions. Daily complaints are made by our friends who believe everyone is honest. No matter how smooth a talker the one who approaches you may be, pay him no money unless you are convinced he is on the square. We cannot be responsible for swindlers using our name in securing orders for ETUDE MUSIC MAGAZINE subscriptions.

A Renewal Offer Which You Cannot Afford to Turn Down

If you will send your renewal for ETUDE MUSIC MAGAZINE during the current month, whether your subscription expires during the past, present month or some future date, we will send to you postpaid a Young Folks' Folio of Piano Pieces on receipt of \$2.20. This portfolio contains 35 interesting pieces in medium grades. Any piano player will enjoy these numbers. Every piece is a gem. We have sold over 10,000 of these portfolios since first published indicating the popularity of the album. Send one new subscription with your own renewal with a total price of \$4.00 and we will send this splendid portfolio to you without any additional charge.

Etude Representatives Attention!

An attractive circular forecasting contents of ETUDE MUSIC MAGAZINE for the next few months is now on the press. On the reverse side the circular shows wanted combinations of other popular periodicals clubbed with ETUDE MUSIC MAGAZINE at greatly reduced prices. You can use these profitably among your friends and magazine customers. How many can you distribute to advantage? Let us know and we will be glad to mail them to you, charges paid. A blank space has been left for your rubber stamp imprint.

Rewards for Securing Etude Music Magazine Subscriptions (Not Your Own)

The following articles are well worth working for. They represent serviceable standard merchandise for your personal use or can be given as Christmas gifts with the feeling that you are giving something really worth while.

New Standard Food Chopper: Endorsed and recommended by housewives and food experts everywhere; cuts course, medium

and fine. Turns left-over pieces of meat, vegetables, fruits, etc., into delicious and inexpensive dishes. It saves food, time and work, and cuts down household bill only four new subscriptions.

Bond Box: 11" long, 5 1/4" wide and 2 1/4" deep, beautifully finished in galvanized hard baked dull black enamel. Has patent cash lock and key; opens flat; only two new subscriptions.

Cash Box: Size 11" x 5 1/4" x 2", made of heavy steel, first galvanized, then hand somely finished in hard baked dull black enamel, compartments for bills and coins, also room for papers; only two subscriptions.

Ready Reminder Coupon Pad: Smooth brown leather (one extra reminder pad). The handiest little article to carry in one's pocket for memoranda. Only one new subscription.

Boudoir Lamp: Electric, old ivory finish, handsome pink or blue silk shade, just the thing for milady's dressing table. Only four new subscriptions.

Ladies' Tourist Case: Brown Levain grain Keratol case, with lavender moiré lining, contains "keep clean" hair brush, white ivory finish, size 9 1/2" x 2 3/8"; 7" white dressing comb, prophylactic tooth brush in nickel tube, nail file, shoe hook, white soap box; a thing of beauty and indispensable to travelers. Only six subscriptions.

Indestructible Pearl Necklace: Perfectly matched and graded 24" long, solid white gold safety catch. Guaranteed by the manufacturer not to peel nor discolor a necklace of which you may well be proud. Only five subscriptions.

Opera Glass: Something everybody wants and a life-time pleasure. Colmont brass body covered with black indestructible leather, Japanned mount, soft leather case with handle, a fine instrument which should be in everyone's possession. Only eight subscriptions.

Send for catalog showing other valuable rewards given for ETUDE MUSIC MAGAZINE subscriptions.

OVER 500 SONGS FOR SEVENTY-FIVE CENTS!

Every home where there is a piano should have one of these books. Do not pass this by with the thought of ordering later—this is a special edition and it is a bargain to be taken advantage of immediately as special arrangements were made to offer this bargain to ETUDE readers for a short time. The book is "EVERYBODY'S SONG BOOK" described on Page 872. Order it now. THEO. PRESSER CO. 1712 Chestnut St., Philadelphia

Schools and Colleges PENNSYLVANIA

COMBS CONSERVATORY

PHILADELPHIA

THIRTY-NINTH YEAR

A School of Individual Instruction

(Four Pupils' Recitals a week give you

All branches taught from the elementary to the highest artistic standard. Normal training Course for Teachers. Degrees conferred. Daily reports kept the Director personally informed of your progress—Daily Supervision shows you how to work. Two complete

A School of Public Performance

(opportunity for Public Performance)

Pupils' Symphony Orchestras offer exceptional privilege of orchestra routine and accompaniment. Reciprocal relations with University of Pennsylvania. Six spacious buildings.

Courses for Public School Music Supervisors

Approved and Accredited Three-Year Courses in Public School Music Supervision. Pennsylvania Standard State Certificates issued upon completion of Course, without further examination.

Extension Classes

Approved and Accredited Classes in Public School Music are given at the Conservatory. Classes will be formed in your Community if a sufficient number enroll.

(Dormitories for Women)

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director

Offices, Dormitories and Studios
Broad and Reed Streets.

Zeckwer - Hahn

PHILADELPHIA
MUSICAL ACADEMY
1617 Spruce Street

Directors: Camille Zeckwer Frederick Hahn
Charlton Murphy

PENNSYLVANIA'S LEADING
SCHOOL OF MUSIC

54th Season

Now Open. Pupils may enter at any time.

P.M.I. TEACHER TRAINING

Piano, Voice, Violin, Organ, Theory, 'Cello, and expression. 50 teachers, 1800 pupils last year.

PITTSBURGH MUSICAL INSTITUTE, Inc.
131-133 Bellefield Ave. Pittsburgh, Pa.

LEADING SCHOOLS AND COLLEGES OF
MUSIC HAVE THEIR ANNOUNCEMENTS
REGULARLY IN THE ETUDE.

Announcements in this issue on
Pages 874, 876 and 877.

Christmas Gifts for Musical Folk

AS PART OF OUR THIRTY-FIFTH ANNUAL HOLIDAY OFFER THESE ITEMS AT VERY REASONABLE PRICES ARE SUGGESTED AS SUITABLE GIFTS FOR STUDENTS AND LOVERS OF MUSIC

Order Early and Avoid the Christmas Rush! Send All Orders to THEO. PRESSER CO., PHILADELPHIA, PA.

Photogravure Prints of Musical Art Subjects

Holiday Cash Price, 25c Each



LIST OF SUBJECTS

Size. 11 in. x 15 in.

Beethoven.
Child Handel.
Liszt.
Mozart.
Rubinstein.
Schubert.
Schumann.
Harmony.
Inspiration.
Mozart.
at Salzburg.
Schubert, The
Maid of the Mill.
Storm.
Haydn, Crossing the English Channel.
Schubert in the Home.
Dawn of a Masterpiece.
Her First Lesson.
Vision of Wagner. 15 in. x 10 1/2 in.

The above photogravures are on heavy paper and make excellent subjects for framing.

HANDSOME LITHOGRAPHS

For home or studio, size 22 x 28. Subjects—Bach, Handel, Haydn, Mendelssohn, Mozart, Schumann and Wagner.

HOLIDAY CASH PRICE, 30 cents each, postpaid.

PRINTS OF GREAT COMPOSERS

This set includes Bach, Beethoven, Chopin, Dvorak, Grieg, Handel, Mendelssohn, Mozart, Rubinstein, Schubert, Verdi and Wagner. Size: 9 x 12. Set of 12 for 25 cents.

IMPORTED COLORED PORTRAITS

Beethoven, Brahms, Liszt, Mozart, Schubert, Schumann and Wagner. Printed after the original paintings, 4 colors, size 12 x 15.

HOLIDAY CASH PRICE, 25 cents each

REWARD CARDS

A set of 16 portraits of great composers with a short biography.

HOLIDAY CASH PRICE, 50 cents per set, postpaid.

POST CARDS (New Edition)

Great Composers—Sixteen pictures, printed in nine colors, with the composer's birthplace on each card. 40 cents per set.

CABINET PHOTOGRAPHS

(American Make.)

Bach Haydn Rubinstein
Beethoven Liszt Schubert
Chopin Mendelssohn Schumann
Gluck Mozart Wagner
Handel Paderewski Weber

HOLIDAY CASH PRICE, 25 cents each, postpaid.

VIOLIN GIFT OUTFITS

Be Sure to Mention Size of Violin Desired. Full Size, Three-Quarter Size or Half Size Furnished in Any of These Outfits.

Outfit No. 1

Holiday Cash Price, \$15.00

A well-made Violin for the beginner, with a good bow, case, mute, rosin, chin rest and extra set of strings.

Outfit No. 2

Holiday Cash Price, \$25.00

Strad Model Violin. Good tone. Well made. Dark red color shaded. Case, good bow, mute, rosin, extra set good strings and chin rest. An excellent gift.

Outfit No. 3

Holiday Cash Price, \$35.00

Strad Model Violin. Ebony trimmed. A fine instrument; good tone, full and strong. Fine for Orchestra work. Well-balanced Pernambuco bow, rosin, chin rest, mute and extra set Italian strings.

Outfit No. 4

Holiday Cash Price, \$50.00

Beautiful Strad Model Violin, shaded back, handsome figured wood. Full, round, powerful tone. Keratol shaped case, Pernambuco bow, mute, rosin, chin rest, best strings, shoulder pad and pitch pipe.

Outfit No. 5

Holiday Cash Price, \$65.00

Amati Model Violin. Made by Adolph Adler, St. Dark reddish brown, one-piece curly maple back. Trimmings are selected Madagascar Ebony. Especially adjusted to respond to the most delicate touch. Top well-seasoned Norwegian Spruce, selected grain. A beautiful sweet-toned instrument. Leather case, Pernambuco bow (whalebone grip), mute, chin rest, rosin, set of finest strings and shoulder pad.

OTHER EXTREMELY GOOD OUTFITS AT \$80, \$100 AND ABOVE DESCRIPTION ON REQUEST

MEDALLIONS



Bach Mendelssohn
Beethoven Mozart
Chopin Schubert
Handel Schumann
Haydn Verdi
Liszt Wagner

Highly finished photographs of the composers named. An attractive ornament for studio or home. Cabinet oval 3 1/2 x 5 with easel back. Holiday Cash Price, 35

COMPOSERS IN BAS RELIEFS

Wagner, Liszt, Handel, Schubert, Schumann, Bach, Beethoven, Mozart, Chopin, Mendelssohn, Rubinstein, Tschaiakowsky.

These plaques are made of hard plaster, size 4 1/2 x 6 1/2 inches, with a ring attached for hanging.

HOLIDAY CASH PRICE, 50 cents each, postpaid; \$5.40 a dozen.

METRONOMES

The Metronomes we offer are of the best quality American make, detached door and are fully guaranteed against any defect in manufacture. Prices here given include transportation. No bell, \$4.50; with bell, \$5.50.

THEO. PRESSER CO.

1710-1712-1714 Chestnut St. Philadelphia, Pa.

MUSIC ROLLS AND SACHELS

Half Size Music Satchels

Long grain keratol, moire lined, double handles, black or brown..... \$1.25
Seal grain leather, moire lined, double handles, black only..... 2.25
Smooth finish sheepskin, unlined, black only..... 2.25
Genuine 4-oz. cowhide, unlined, made in smooth finish, black or brown..... 3.50

Combination Satchels

Carries Music Flat or Folded Once
Seal grain keratol, moire lined, closed with strap and buckle, black only..... \$1.25
Same as above, closed by nickel lock, black or brown..... 1.50
Leatherette, seal grain, closed by nickle lock, black or brown..... 2.50
Cobra grain fabrikoid, dull or polished, closed with strap and buckle, black..... 3.00
Seal or Cobra grain leather, lined with moire, closed with strap or lock..... 3.50
Genuine cowhide, 4-oz. stock, unlined, black or brown, hand boarded, closed by lock or strap..... 5.00
Cobra grain leather, lined with calf skin, turned edges, closed with nickel lock, black only..... 9.00

Full Sheet Music Size Satchels

Seal grain leatherette, brief style, 2 pockets, black or brown..... \$2.50
Seal grain keratol, moire lined, leather handles running all the way around the bag, black only..... 2.25
Cobra grain fabrikoid, dull or polished, double leather handles, closed with strap and buckle, black only..... 4.50
Seal grain leather, unlined, double handles, closed with strap and buckle, black only..... 4.50
Genuine cowhide, smooth finish, brief style, 2 pockets, black, brown or mahogany..... 5.00
Seal grain leather, moire lined, double handles, closed by strap and buckle, black or brown..... 5.50
Seal grain or smooth finish, 4-oz. cowhide, round bottom bag, double handles extending around the bag, closed by strap and buckle..... 6.50
Brief style, 3 pockets, heavy cowhide extension lock, straps extending all around bag. Black, brown or mahogany..... 7.50
A very fine solid cowhide 4 1/2-ounce solid bottom brief case; leather-covered steel reinforced handle. Colors: Steel, brown or mahogany..... 10.00

Music Rolls

Seal or Cobra grain keratol, lined, black \$0.75
Seal grain leather, black..... 1.00
Cowhide, 4 oz. leather, unlined, black, brown or mahogany..... 2.00

SILHOUETTES—Size 9 x 12

Holiday Cash Price, 25c each

Wagner at the Piano, Brahms and the Beggar, Wagner Directing, Liszt Directing, Liszt Rhapsody, Liszt and Wagner, R. Strauss, Beethoven (full length portrait), Paganini, Strauss (Salome).

Bust Pictures of (Silhouettes)

Bach Beethoven Brahms Chopin Handel
Liszt Mozart Schubert Schumann
R. Strauss Wagner

MAGAZINES ARE GIFTS WORTH WHILE Spread Your X-mas Good Will Over the Entire Year!

Remembering your friends with an Etude Music Magazine subscription combined with other high class Magazines

DISPLAY GOOD JUDGMENT AND GOOD TASTE Splendid Combinations at Money-Saving Prices

ETUDE MUSIC MAGAZINE \$2.00 Both
Delineator..... 2.00 \$3.50

Regular Price..... \$4.00 Save 50c

ETUDE MUSIC MAGAZINE \$2.00 Both
Youth's Companion..... 2.50 \$4.00

Regular Price..... \$4.50 Save 50c

ETUDE MUSIC MAGAZINE \$2.00 Both
Today's Housewife..... 1.00 \$2.25

Regular Price..... 3.00 Save 75c

ETUDE MUSIC MAGAZINE \$2.00 Both
American Magazine..... 2.50 \$4.25

Regular Price..... \$4.50 Save 25c

ETUDE MUSIC MAGAZINE \$2.00 Both
Review of Reviews..... 4.00 \$4.75

Regular Price..... \$6.00 Save \$1.25

ETUDE MUSIC MAGAZINE \$2.00 Both
St. Nicholas..... 4.00 \$5.25

Regular Price..... \$6.00 Save 75c

ETUDE MUSIC MAGAZINE \$2.00 Both
Pictorial Review..... 1.50 \$2.90

Regular price..... \$3.50 Save 60c

ETUDE MUSIC MAGAZINE \$2.00 Both
Modern Priscilla..... 2.00 \$3.40

Regular Price..... \$4.00 Save 60c

ETUDE MUSIC MAGAZINE \$2.00 Both
Pathfinder..... 1.00 \$2.50

Regular Price..... \$3.00 Save 50c

ETUDE MUSIC MAGAZINE \$2.00 Both
Christian Herald..... 2.00 \$3.25

Regular Price..... \$4.00 Save 75c

ETUDE MUSIC MAGAZINE \$2.00 Both
McCall's..... 1.00 \$2.35

Regular Price..... \$3.00 Save 65c

ETUDE MUSIC MAGAZINE \$2.00 Both
Woman's Home Companion..... 1.50 \$3.25

Regular Price..... \$3.50 Save 25c

Above Prices do not include Canadian nor Foreign Postage

ETUDE MUSIC MAGAZINE \$2.00 Yearly (2 Years \$3.50)

Canadian Postage 25c per year extra. Foreign 72c.

An attractive Gift Card showing the name of the donor will be sent (on request) to arrive by Christmas morning. Send orders promptly to avoid disappointment in the Holiday rush.

THE ETUDE MUSIC MAGAZINE

THEO. PRESSER CO., Publishers

1710-1712-1714 Chestnut St. Philadelphia, Pa.

DUNNING SYSTEM of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot Be Supplied. Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th St., New York City; Los Angeles, Jan. 16th, 1924.
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Allie E. Barcus, 1006 College Ave., Ft. Worth, Texas.
Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.
Mary E. Breckisen, 354 Irving St., Toledo, Ohio., Normal Class, July 1924.
Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Oregon.
Dora A. Chase, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Dayton, Ohio, Jan.; Miami, Fla., Feb.
Mrs. Beatrice S. Eikel, Kidd-Key Cons., Sherman, Texas.
Miss Ida Gardner, 15 West 5th Street, Tulsa, Okla.
Cara Mathews Garrett, 4121 Jackson St., San Diego, Cal.
Glady's Maralis Glenn, Box 1188, Amarillo, Texas, Class—July 28, 1924.
Mrs. T. O. Glover, 1825 Gorman St., Waco, Texas.
Travis Sedberry Grimland, Memphis, Tenn. For booklets address Clifton, Texas.
Ruby Frances Jahn, Dallas Academy of Music, Dallas, Texas.
Maud Ellen Littlefield, Dunning School of Music—3309 Troost Ave., Kansas City, Mo.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Classes held monthly through the year.
Harriet Bacon MacDonald, 825 Orchestra Hall, Chicago, Ill.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon, April and June, 1924.
Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas.
Virginia Ryan, 940 Park Ave., New York City.
Isabel M. Tone, 469 Grand View St., Los Angeles, Cal.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL, FOR SALE or WANTED

Rate 10c per word

CONDUCTOR OPEN FOR ENGAGEMENT—Tom Davies, F. T. S. C.—A. Mus. L. C. M. Conductor Port Talbot Choral Society, South Wales, England, open to take any male voice choir, mixed choral or any church choir in U. S. A. (Conducted Bryn Choral Society, winners at Barry National Eisteddfod 1920, and Port Talbot Choral Society, winners at Aberdare 1922, competing against 16 choirs, including Mid Rhonddda Choir, winners of first prize at Mold National Eisteddfod 1923. For further particulars please write Tom Davies, 1 Pentyla Aberavon, Port Talbot, South Wales, England.

FOR SALE—A three-fifth interest in a well-established music store (established 1879) can be bought for \$10,000. Address ETUDE.

FOR SALE—Old violin of Jacobus Stainer, 17th century, legitimate. Address, Stainer, care of ETUDE.

FOR SALE—Virgil Clavier mahogany case, 123 Park Ave., Jamaica, L. I., N. Y. Phone 127 Party B.

FOR SALE—Three manual pneumatic Hutchings pipe organ, also motor. Shepard School of Music, 50 Main St., Orange, N. J.

ANNOUNCEMENTS

Rate 20c per word

TESTED RADICAL IMPROVEMENTS in band horns; for cash, royalties or partnership. E. Sylvester, 1809 Michigan Ave., Chicago, Ill.

MUSIC COMPOSED—Send words. Manuscripts corrected. Harmony, Correspondence lessons. Dr. Wooler, Buffalo, N. Y.

MUSIC COMPOSED; manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobsen, 2638 Milwaukee Ave., Chicago, Ill.

WHY NOT LET US PLAY FOR YOU? Roy Johnson's Unblench American Jazz Manipulators. Phone Spruce 10386 or write 413 S. 19th Street, Phila., Pa.

FOR SALE—To close estate. Collection of OLD VIOLINS; low prices. Apply for list. O. M. Pausch, 2220 Blake St., Berkeley, California.

LEARN TO COMPOSE—A course in 20 lessons by mail. Write for particulars. R. W. Martin School, 145 S. Broadway, Los Angeles, California.

MOVING PICTURE PLAYING—"The Art of Pipe Organ Playing to Motion Pictures," a complete guide and reference work. Wm. James, 69-71 North State St., Salt Lake City, Utah.



Schools and Colleges

New York, New England, Ohio and Southern



Eastman School of Music

of

The University of Rochester
Announces that

FREDERIC LAMOND

Will Conduct

**MASTER CLASSES
IN PIANO**

For Information Address

The Secretary,
Eastman School of Music
Rochester, New York

GRANBERRY PIANO SCHOOL

Carnegie Hall, New York

For **PIANISTS, ACCOMPANISTS and
TEACHERS**
The SIGHT, TOUCH and HEARING
System of Teaching. Write for Booklet

NEW YORK SCHOOL of MUSIC and ARTS

RALFE LEECH STERNER, Director 150 Riverside Drive, New York City

MOST beautiful School of Music and Arts
in ideal location overlooking the
Hudson. Real home life for residence pupils.
New York's advantages under proper
chaperonage.

INDIVIDUAL instruction. Entrance at
any time. Frequent opportunities for
public appearance. Free classes. Diplomas
and teachers' certificates. Entertainment
bureau.

COURSES: Music all branches including
Public School, Drawing, Painting
Dancing, Dramatic Art.

Celebrated Faculty

ARTHUR FRIEDHEIM, one of the
world's greatest pianists called "The
Son of Liszt" and acknowledged to be the
greatest Liszt interpreter, has decided to re-
main with the school for the entire winter.
Applications for lessons should be made as
early as possible.

Illustrated Catalogue on Request

VIRGIL PORTABLE KEYBOARD

For Pianists and Piano Students

Invaluable to Traveling Pianists
and Indispensable to Pianists and
Students Living in Apartments,
Hotels or Small Rooms.

Excellent for Perfecting All Phases
of Technic and for Strengthening
the Fingers. Weight of touch can
be varied from 2 to 12 ounces.

Catalog on Request

VIRGIL PIANO SCHOOL
120 West 72nd St. NEW YORK



EFFA ELLIS PERFIELD
TRINITY PRINCIPLE
PEDAGOGY

MUSICIANSHIP

SIGHT SINGING { not "do re mi"
not "numbers"
not "intervals"

Studios
121 Madison Ave. (30th St.)
New York City

Phone Madison Square 9069
Associate Teachers Wanted

INSTITUTE OF MUSICAL ART

of the

CITY OF NEW YORK

120 Claremont Avenue, Cor. 122d St.

FRANK DAMROSCH, Dir.

Send for catalogue

VIRGIL SCHOOL OF MUSIC

Founded by the late A. K. Virgil

Originator of the Virgil Method, Inventor of the Virgil Practice Clavier
SPECIAL COURSES FOR TEACHERS, PLAYERS AND
EARNEST STUDENTS OF ALL GRADES

For all particulars address: Mrs. A. K. VIRGIL, 510 West End Avenue, New York.

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

**THE SCHOOL OF DAILY INSTRUCTION IN ALL BRANCHES OF MUSIC
SUMMER SESSION OPENS JUNE 18th**

Our concerts are broadcasted each Wednesday night from eight to nine, Eastern Standard Time.
Our station is WLAZ.

Address LYNN B. DANA, President

Desk E, WARREN, OHIO

Crane Normal Institute of Music

Training School for Supervisors of Music
BOTH SEXES

Voice culture, sight-singing, ear-training, harmony,
form, music-history, chorus-conducting, methods,
practice-teaching. Graduates hold important posi-
tions in colleges, city and normal schools.

53 MAIN ST., POTSDAM, NEW YORK

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

**OFFERS Teaching Positions, Col-
leges, Conservatories, Schools.**
Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

The Courtright System of Musical Kindergarten

Oldest and most practical system
A great opportunity for teachers
to specialize in this unlimited
field. Write for particulars of
correspondence course.

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

**WHAT ADVANCEMENT IN MUSIC
WILL YOU MAKE IN 1924?**

Plan to take advantage of some of the study
opportunities on these pages.

Louisville Conservatory of Music

**NOTED FOR INDIVIDUAL TRAINING
AND PERSONAL ATTENTION**
Success of our system of special
individual training and assist-
ance assures success of gradu-
ates in big positions. Special
attention to those who wish to enter
profession as teachers. Largest, most
complete conservatory in the South.
Private and class lessons in Music,
Dramatic Art, Expression, Languages.
School Supervisors, and Normal Courses
under faculty of noted artists. Labora-
tory work in Louisville schools. Special
Chautauque Courses. Fifty public and
many private recitals every session. Two
complete orchestras. Modern comfort-
able dormitory for women students. Stu-
dents may enter at any time. Write to-
day for full information.
FREDERIC A. COWLES, Director
252 W. Broadway Louisville, Ky.



Music
Center of
the South



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

One of the oldest and most noted Music Schools in America.

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS
IN THE SOUTH

Advantages
Students may
Catalog.

Peachtree and

Not These Found Anywhere
else at any time. Send for
GEO. F. LINDNER, Director

Mad Streets, Atlanta, Georgia

MR. and MRS. CROSBY ADAMS

Annual Summer Class for Teachers of Piano

21st SEASON

August, 1924

ASHEVILLE, NORTH CAROLINA

Cincinnati Conservatory of Music

FOUNDED 1857 by Clara Baur

OVER FIFTY YEARS
OF

MUSICAL LEADERSHIP

A Complete School of Music

Master, Artist and Normal courses.
Accredited public school music course in affiliation
with the University of Cincinnati, leading to de-
grees and assured positions.
Schools of opera and ballet—Orchestra and Chorus.

FREE SCHOLARSHIPS

Dormitories on beautiful ten-acre campus only fifteen minutes
from Cincinnati's Music and Art attractions.
Pupils may enter at any time.

SEND FOR CATALOGUE TO

BERTHA BAUR, Director

BURNET C. TUTTILL, General Manager
Highland Ave. and Oak St. Cincinnati, O.